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ANTAEUS SETTING DOWN DANTE AND VIRGIL (1824-1827)
WILLIAM BLAKE



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MASTERPIECES
OF
THE NATIONAL GALLERY
OF VICTORIA

Edited by URSULA HOFF

Text by

URSULA HOFF

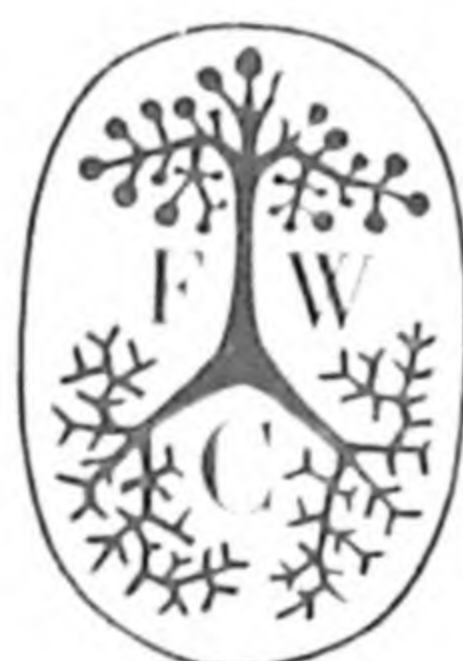
ALAN McCULLOCH

JOAN LINDSAY

with an Introduction by

DARYL LINDSAY

Director of the National Gallery



F. W. CHESHIRE
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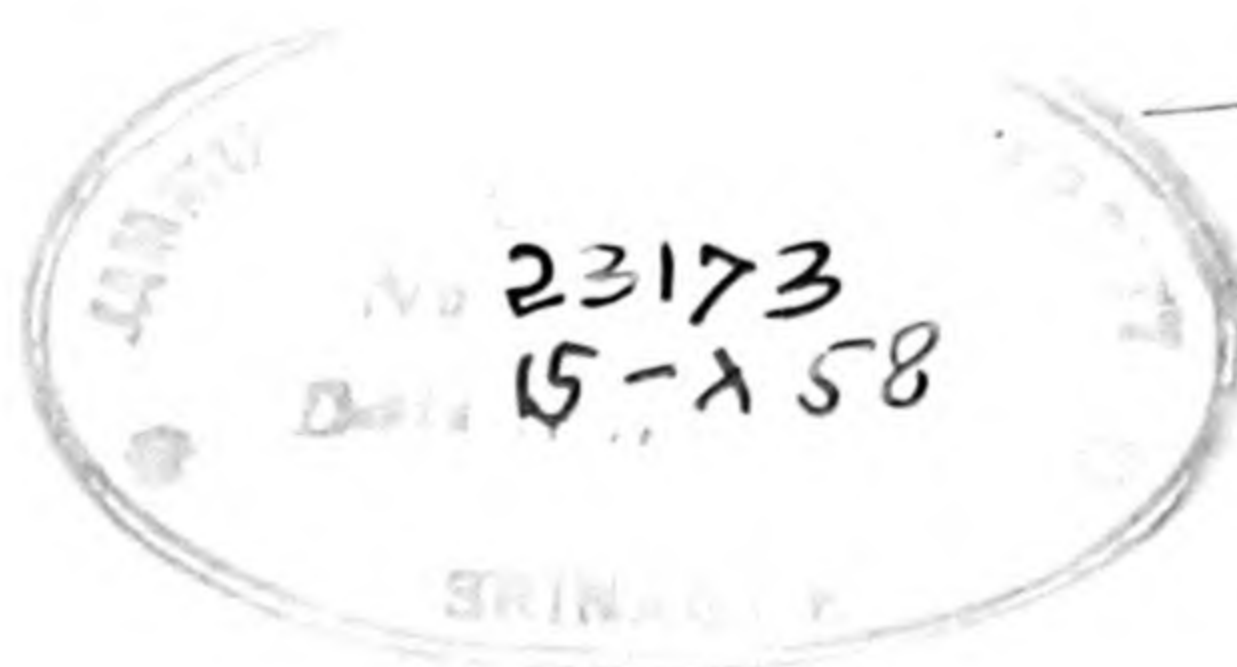
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THE EDITOR.

PREFACE

NINETY years ago—six years after the founding of the Melbourne Public Library in 1853—the Trustees of that body met to decide how best the sum of £2,000 might be spent for the purchase of works of art. This sum voted by Parliament was expended by acquiring

“ . . . Casts of some of the choicest Statues, Busts, and Alti-Relievi, by the most celebrated sculptors; of Coins, Medals, and Gems—the useful handmaidens of history as well as of decorative adornment—and representations of remarkable Architectural Works of all countries, taken by the process of Photography.”

By the liberality of various donors works of art to the value of £2,300 were added during the following year and in 1863

“ . . . a Royal Commission was issued empowering the gentlemen therein named to inquire into the subject of the promotion of the Fine Arts in Victoria, to submit a scheme for the formation of a Public Museum, Gallery, and Schools of Art, and to determine the best mode of expending one thousand pounds in the commencement of a Public Gallery of Art.”

This sum with an additional £1,762 was placed at the disposal of Sir Charles Eastlake, President of the Royal Academy—“to select for the Gallery pictures of a suitable description.” With this sum eleven pictures were purchased.

This was the humble origin of the National Gallery of Victoria as we know it to-day. To those early Trustees and pioneers of culture we owe a great debt for laying the foundations of a collection that is unequalled in the Southern Hemisphere.

Additions by purchase from Public Funds and by presentation were made in the intervening years, and a number of important examples of early Australian work such as Sir Arthur Streeton's *Purple Noon*, purchased in 1896, and Abram Louis Buvelot's *Waterpool at Coleraine*, purchased in 1870, were added to the collection.

But it was not until the death of Alfred Felton in 1904 with his magnificent bequest—the largest individual bequest in the British Empire—that the Collection really began to take shape and a steady stream of great works of art found their way to our shores. We are indebted to the Bequest for the world famous van Eyck Madonna; the Memlinc; the Gainsboroughs; the van Dycks; the Florentine Profile Portrait; the Blake Drawings; the great prints of Durer and Rembrandt and many other notable works of art—not only pictures but sculpture, furniture, silver, glass, miniatures, illuminated manuscripts and other fine examples of craftsmanship were acquired on the advice of experts according to the terms of Alfred Felton's will.

Here we are concerned only with the pictures, sculpture and drawings and it is worthy of note that of the 119 works reproduced in this volume 94 have come to us through the Felton Bequest; so in a sense this volume might be dedicated to the memory of that great Englishman, Alfred Felton, who left his estate to the country of his adoption. Scores of hospitals and other institutions have reason to

remember this benefactor, but the works of art in this collection—purchased and presented through the Bequests Committee—are a magnificent and lasting monument to Alfred Felton who left one half of his fortune “to elevate and improve public taste.”

The late Basil Burdett in writing of him said: “Few men of wealth have disposed of their fortune with so much wisdom as Alfred Felton. Not only Victoria but the whole of Australia owes a deep debt of gratitude to the memory of a wise and gentle man who chose charity and art as its guardians.”

The hundred and three reproductions that form the body of this book with the additional illustrations to the text have been selected to show a cross section of the collection as a whole which numbers some 1,100 pictures and some 6,000 prints and drawings.

In selecting a limited number of works from a collection of this size it is inevitable that many popular and important works must be omitted. The aim has been to give some idea of the gallery's wealth and variety.

The text has been designed to give the reader an analytical and descriptive note of each individual work reproduced—the place of its painter in the historical sequence of art together with a brief biographical note of the artist. It is to be hoped that the volume may serve a dual purpose—to assist the Scholar in a more detailed knowledge of a number of selected works in the collection and to help the general reader to a wider appreciation of art and a better understanding of Australian painting, which has made a significant contribution to the painting of the last hundred years.

DARYL LINDSAY,

Director of the National Gallery of Victoria.

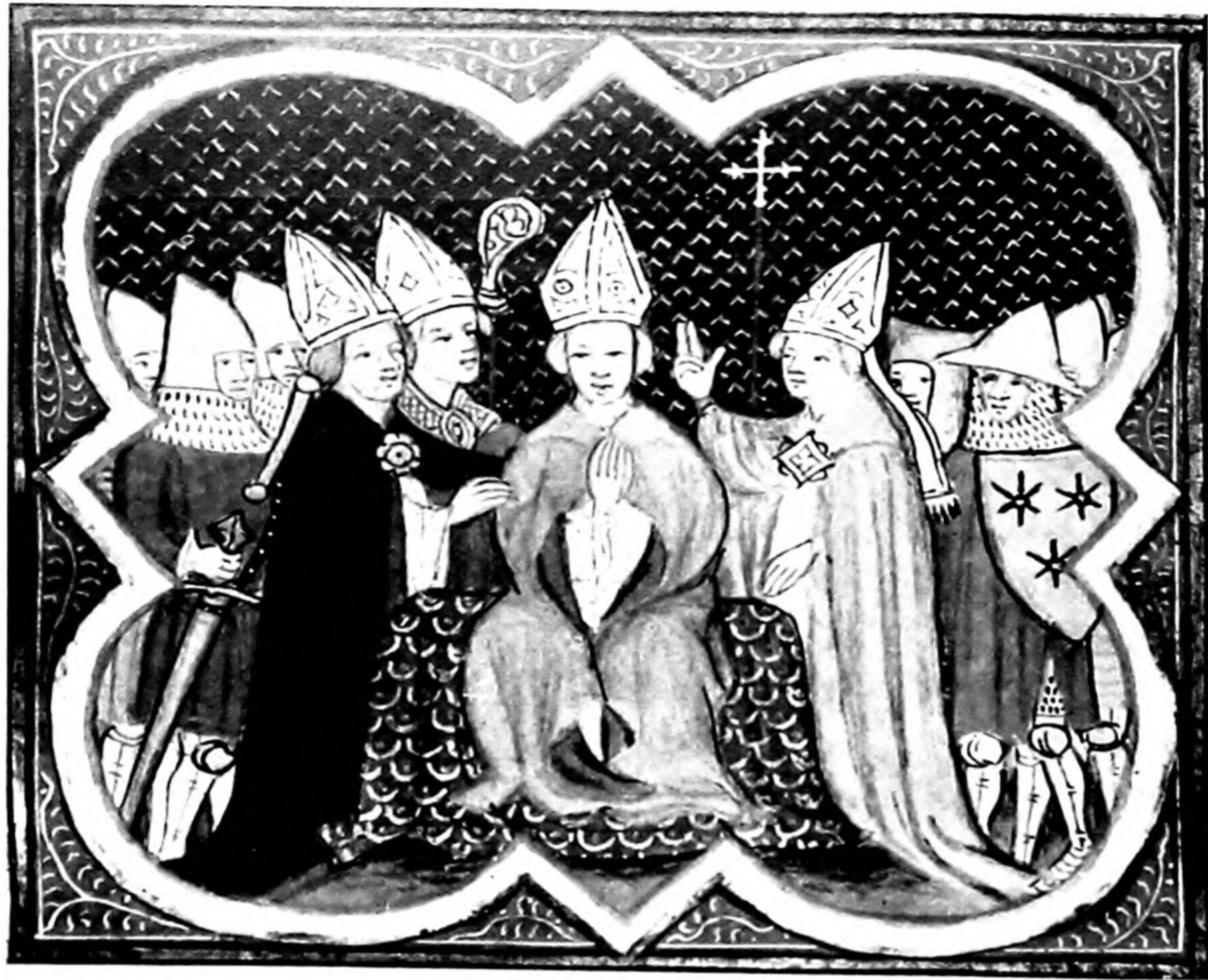
Mediaeval Art

ALL the mediaeval works of art reproduced here date from the 15th century; the greater number of them originated in the Dukedom of Burgundy, which, at that time, comprised part of Eastern France and the Southern Netherlands. Among the paintings under discussion there is one, which may serve as a historical guide to the period: the Flemish triptych, donated by a member of the House of Burgundy, Adolph von Cleve (whose portrait appears in the Marriage of Cana in front to the right), shows in the centre panel figures and costumes of the early part of the 15th century side by side with those of later date, thus pointing deliberately to the age of the family of the donor. In the Marriage of Cana the wedding guests around the table have been given the likeness of the rulers of the House of Burgundy; at the narrow end of the table towards the back we see the three wives of Philip the Good (1396-1467), whose portrait appears next to theirs: Philip was the patron of Jan van Eyck and renowned for his life of splendour. Next to him comes Charles the Bold (1467-1477) and his wife; in Charles' day art flourished in the Flemish cities and Hans Memlinc was one of the notable artists of that period. Lady Mary, the daughter of Charles the Bold, married Maximilian, archduke of Hapsburg (1477-1519) and later Emperor of Germany. The woodcarving of the Maries and St. John reproduced in this book date from the years of his reign. His son, Philip the Fair (d. 1506) is the last in the row of figures. Another member of the same house, Antoine, known as the Grand Bastard of Burgundy (1421-1504), owned the illuminated manuscript of Livy, also reproduced here.



FLEMISH SCHOOL: *The Marriage at Cana.*

The House of Burgundy only furnishes the historical setting for the art of this period. The main patrons were the wealthy citizens of Flanders, citizens of the then most prosperous merchant cities of Europe. The painting produced for these



FRENCH SCHOOL: *A Council of Roman Priests.*

patrons reflects the relish of a high living standard, the emphasis on the material blessings of this world, woven into traditional religious representations. The owners of the most flourishing textile trade in Europe judged with a shrewd eye the representations of costly fabric in pictorial art. Comfortable living conditions are reflected in the Marriage of Cana where the banquet scene, the scullery and pantry at the back are depicted with obvious faithfulness.

Patrons would order their work from the guild workshops. All craftsmen and artists had their guilds and art was regarded as just another kind of craft. A boy who wanted to become a painter was apprenticed to a master at an early age. Having finished his training he became a 'journeyman' which meant that he could travel from one town and country to another, working under different masters and acquiring a knowledge of practices in other places. It is likely that Hans Memlinc, who was a German, came as a journeyman to the Netherlands, where he was accepted into the guild of Bruges. Even when the journeyman became a master, he was still subject to the supervision of the guild. The guild would insist on the use of faultless materials, sound execution and adherence to a traditional interpretation of religious subjects. If an artist had a strong personality he could introduce innovations, vary old conventions but never quite depart from tradition. For this reason Flemish work retained its remarkable coherence of style all through the 15th century.

The gothic style which had originated in the Isle de France, had moved away from the austere, abstract character of earlier mediaeval art. All mediaeval painting expressed itself in line and served as decoration of the flat picture plane. But the gothic style adopted a graceful, moving, curving line and treated religious subjects in a tender, gay and rather human way. The Flemish school arose in the

latest phase of this style and brought panel painting to a high state of perfection. The compositions abound in detail, the eye is led from one object to the next and all parts are held together by the all-pervading sense of pattern. Artists often prefer a kind of bird's-eye view, which enables them to lay out the elements of the composition on the flat picture plane. Thus in the Marriage of Cana the various details appear 'above' one another rather than 'behind' one another. The plates, glasses, knives on the table are arranged in an orderly pattern and appear rather 'on the picture plane' than 'receding into space.' The tiled floor, the correspondence of the brocade garments of the foreground figure and the canopy at the back assist towards this unity of the decorative effect of the whole.

Early gothic painting has mainly survived in book illuminations; the early manuscripts still adhere to a border decoration, into which small religious scenes are fitted. Later the decoration takes secondary place and the illustrations develop into larger scenes; the height of gothic book illuminations is to be found in the well-known Books of Hours of the Duke of Berri by the Brothers Limburg, who appear as the direct antecedents of Jan van Eyck.

Flemish panel painting provided a wealth of visual observation, an enjoyment of variety of form and richness of local colour, much of which had to be sacrificed when the style of the Italian High Renaissance, with its systematic ordering of representation, ousted the more conventional methods of mediaeval painting.

FLEMISH SCHOOL, TRIPTYCH

The Miracles of Christ c. 1492

Centrepanel, The Distribution of the Loaves and Fishes

THE triptych, a type of altarpiece which occurs frequently in the Middle Ages, consists of a centre-panel and two wings. Normally the wings were folded over the centre-panel and the pictures of St. Peter and the Virgin on the Flight to Egypt appeared on the outside. On certain days the inside of the altar would be on view, with the "Marriage of Cana" and the "Raising of Lazarus" depicted on the two wings, and the "Distribution of the Loaves and Fishes" in the centre.

Singularly little attention is given in the main panel to an ordered composition. Christ and the Disciples appear in the middle distance on a hill to the side, and the main part of the picture is taken up by a Flemish crowd comfortably spread over a large area of ground. The people show little awareness of the miracle which is taking place in their midst. All the heads have great individuality and are obviously portraits. Owing to the special nature of the commission some of these heads were taken from pictures of an earlier period. Details of costume have been painted with great care and the figure of the dogs, birds, plants and flowers which animate the scene have received equal attention. At the back, beyond the Lake Genezareth, appears the outline of an idealized Flemish town with typical gothic spires and belfries.

Wonderfully painted though the Triptych is, none of the three masters who executed it have added anything to the tradition of Flemish painting. The realistic vision, introduced by Jan van Eyck and adapted to many-figured scenes by Rogier van der Weyden, had become accepted practice by the end of the century. But the informal and comfortable attitude towards life and religion expressed in these pictures, the high standard of execution and the delicacy of the colour scheme make them a remarkable example of the "last flowering" of the Middle Ages.

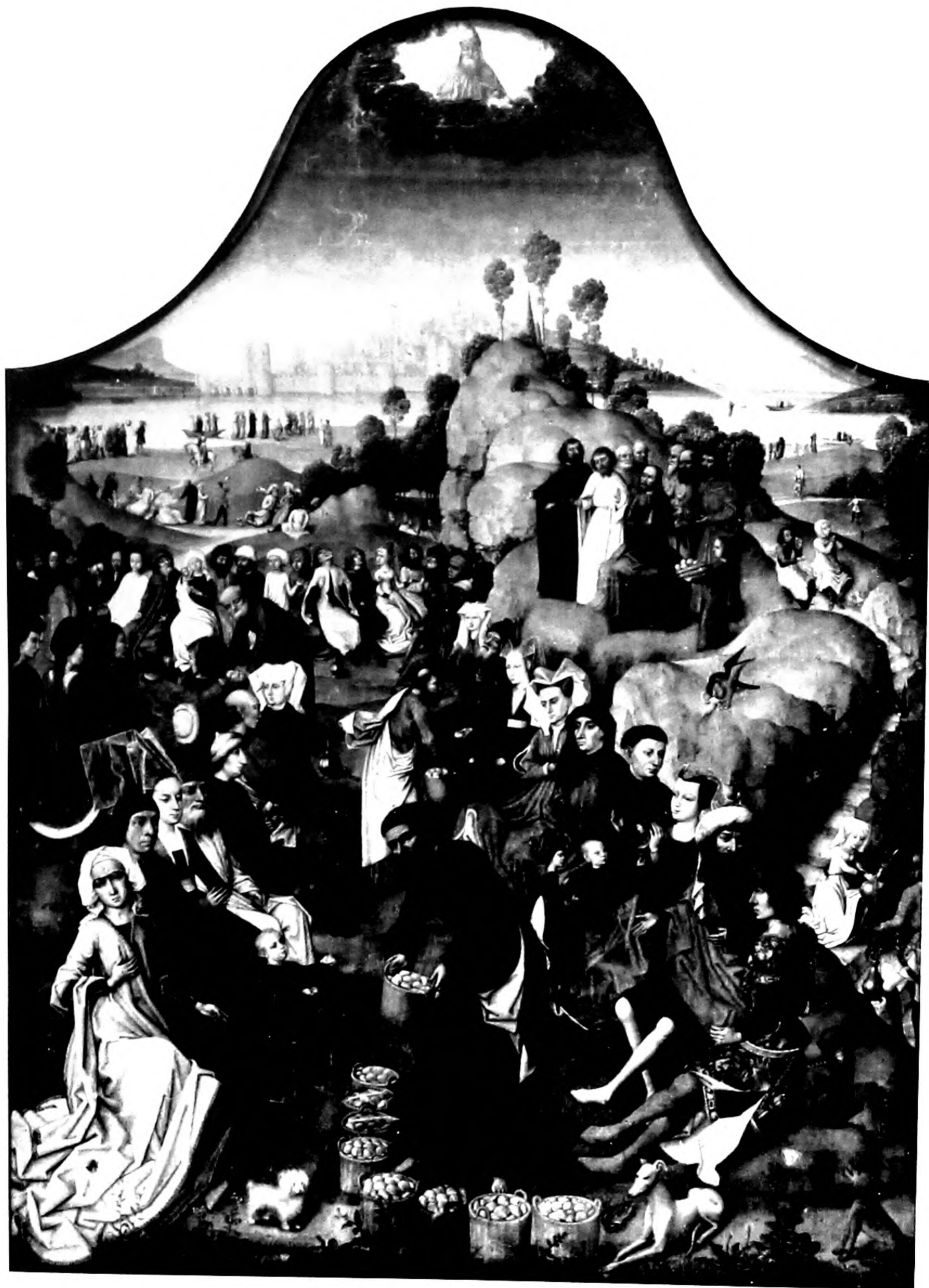
The depictions on the left wing have been ascribed to the Master of the Legend of St. Magdalene; on the right wing to the Master of Embroidered Foliage and the centre panel to The Master of the Legend of St. Catherine.

Oil on panels, wings 14 x 44 in.; centre panel, 33 x 44½ in.

Coll.: Lady Leyland.

Lit.: Sir Martin Conway & Seymour de Ricci Burl. Mag. XL, 1922, p. 163. M. J. Friedlander, Die Altniederlandische Malerei, IV, 1926, XII, 1935, p. 17. J. Tombu, Gazette des Beaux Arts, 1929, p. 258. G. Gluck, Art Quarterly, 1912, p. 45.

Felton Bequest 1922.



FRENCH SCHOOL, WOODCARVING

Saint Barbara, early 15th cent.

DATING from the same period as the exquisite illuminated art of the Brothers Limburg, which directly preceded the art of Jan van Eyck, this figure of St. Barbara shows the magnificent stage of craftsmanship attained towards the end of the Gothic period. As in all gothic sculpture the human figure is treated in a generalised and ornamental way, swaying in the curve of an S, with little solidity, and no concern for realistic proportion. All the emphasis is placed on the treatment of the garment, the head and the hands. Like a gothic window the figure rises from below, mounting upwards along the folds, spreading like a leaf, and culminating in the pointed head-dress. The emblem of the tower is carefully worked into the general design, the steps lead into it from the left, the tower is bent back blending into the lines of the figure. The undercutting of the book and the larger folds results in strong shadow effects. In the exquisitely carved head and hands knowledge of natural form and a sense of style blend miraculously.

The legend of St. Barbara was brought from the East by the Crusaders, and recorded in the Golden Legend. "Fearful, lest from her single beauty, she should be demanded in marriage and taken from him, her father shut her up in a very high tower and kept her secluded from the eyes of men." She read and meditated in her tower and at her secret request a disciple of Origen of Alexandria converted her to Christianity. She then had three windows built in her prison symbolizing the Trinity. When her father discovered that she was a Christian he caused her to be tortured and beheaded, whereupon he himself perished in a violent tempest and his body was consumed by a fire that fell from Heaven.

Saints played a large part in popular faith towards the end of the Middle Ages. Artists stressed the individual characteristics of each Saint: St. Barbara leans against her tower and holds a book in her hands in symbolic allusion to her studious life. The carver has stressed her legendary beauty; her head-dress, garment, and pointed shoes follow the most elegant fashion of the day, and provide a suitable setting for the lovely face and graceful hands. The figure was originally coloured—traces of red can still be detected in the folds of her dress.

*Woodcarving, oak, h. 43 in.
Felton Bequest 1947.*



FRENCH SCHOOL ILLUMINATED MANUSCRIPT

Illustrations to Livy's 'History of Rome,' c. 1400
1st Book—3rd Decade

FEW people looking at the pictures reproduced here would suspect that they are illustrations to a History of Rome written by Livy about 25 A.D. There is no sign of classical antiquity anywhere. The monk writing at his desk, presumably transcribing the present folio, leads the spectator right into the mediaeval world. The next three pictures show mediaeval men talking, storming a castle, fighting in a cavalry charge. It is just this lack of "classical" atmosphere, which makes these pictures so interesting. They are not so much isolated incidents as reflections of the whole mediaeval attitude towards their pagan past. Though classical themes were still occasionally illustrated, the artists avoid any resemblance to classical costumes, buildings, or pictorial forms of representation. The reason for this was partly that the mediaeval artists did not know anything about the appearance of classical costumes, buildings and the classical style. But often classical form was deliberately abandoned. A striking example of the translation of ancient into mediaeval terms occurs in the Livy Book V, 2nd decade. Here Livy referred to a gathering of Roman priests and the illustrator shows us a synod of high christian clericals adorned with mitres and chasubles.

Unconcerned with archaeological accuracy and only rarely interested in the detailed illustration of particular incidents, the two mediaeval illuminators of Livy could give free reign to their gothic love of colourful and graceful decoration. This folio was what would now be called a "luxury edition." It was made for King John of France and designed for show rather than for use. Each miniature is set into quatrefoil framework. The pattern of the elaborately diapered background varies in each picture. Attractively tiled floors indicate an interior; green patches indicate scenes in the open air. The illuminations are surrounded with ivy-leaf and scroll work which covers the whole page and surrounds the written text. Horses, figures and faces follow certain stereotyped conventions. How much these figures have gained from a freer observation of reality may be seen in comparison with the Roman Priest, which, painted by an older master, shows the severe and stylized figures of the 14th century. But the observations of nature does not go very far and the unity and harmony of the pictures is based on purely decorative and formal motifs of the most simple kind.

Folio, vellum, 17 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in.

NOTE.—The folio contains the first second and fourth decade of Livy (the latter here called 3rd decade, since the mediaeval writer was not aware that the 3rd decade had been lost). All pages are decorated with ivy leaf and scroll pattern. On parchment, with 27 illuminations, 4 illustrations taken together before each decade, single illustrations at the heads of chapters. Text translated into French by the monk Berceure, prior of St. Cloy in Paris, who in a preface dedicates his work to King John of France. At the end of the folio we find the signature of the scribe Gillesquin Gressier and also the motto of the owner at the end of the 15th century: the Grand Bastard of Burgundy. No reference is made to the two illuminators whose styles can be easily distinguished. The artist of the Roman priests works in the older tradition and uses fainter colours. The plate of 4 illust. reproduced shows the work of the more progressive master.

*Coll.: John the Fearless, Duke of Burgundy (1379-1419), Philip the Good (1396-1467), Antoine, Grand Bastard of Burgundy (1421-1504).
Felton Bequest 1937.*



GERMAN SCHOOL, SUABIAN WOODCARVING

Mary, St. John and Mary Magdalene c. 1470

GOTHIC sculpture brings to mind the great cathedrals of France with their vast hierarchy of stone figures carved by innumerable artists—vast schemes, which often continued for more than a century, and formed the visual emblems of a universal faith. French art lost its dominance over European art in the 15th century, and in the regional development that followed, Suabia, the south-western province of Germany, played an important part. With the rise of the merchant cities the individual patron came to the fore and paintings and single works of sculpture took the place of the communal commissions of earlier days. Wood became a popular medium for sculpture and the Suabian school developed a gentle and restrained style which stands in marked contrast to the other well-known German school of the 15th century, the knotty, precise and dramatic style of Nuremberg.

The group of the two Marys and St. John (which may have belonged to a Descent from the Cross) shows the Holy figures resembling Suabian burghers of the day, with unidealised features, bearing deep though restrained expressions of grief. The realism of the features gives way to a formal treatment in the figures and garments; the heavy rounded folds echo the sadness of the heads, which are thrown into shadow by the hoods and the hair of St. John. The group is welded together in such a way that we do not so much experience the singleness of each person as the oneness of the three. The supporting figures sway to the left and the right, folds flow into folds, planes of light are cunningly broken up by channels of shade. A simple and decidedly sculptural arrangement of form, the group is carried out with sustained emotion. Some of the original colouring of red, green and blue is left in the folds, and there is evidence that the simple coloured garments were decorated with golden bands along the edges.

Woodcarving, Lindenwood, polychrome, h. 49 in.
Coll.: H. Ullman (Frankfurt on Mayne).
Felton Bequest 1941.



JAN VAN EYCK c. 1390-1441

Madonna and Child 1433

ARTISTS of the early Middle Ages had often depicted the Madonna as the Queen of Heaven, aloof from human concerns and of a hieratic and awe-inspiring appearance. The 14th and 15th centuries developed a more intimate and approachable image of the Virgin. Jan van Eyck saw the Madonna as an idealised Flemish woman, holding the attention of Her Child with a book, illuminated in a manner familiar to the reader from the book of Livy (see p. I). The artist has placed the Virgin and Child in surroundings filled with objects of everyday use. The group is seated on a precious Turkish carpet before a brocade canopy. At either side we see the furniture and utensils of a domestic interior of the period; some oranges, a goblet half filled with wine and a glass vessel are arranged on the windowsill and on the table in front. On a low cabinet on the other side are a candle-stick and a pewter jug. Gradation of tone and linear perspective have been used to give depth to the room. The textures of glass, wood, metal and cloth reflect the light in their characteristic ways.

Despite the worldly and human aspect of the scene the mediaeval spectator would have been at once aware that he beheld the Virgin and Child and not the portrait of a Flemish burgher's wife. To the mediaeval mind the red mantle, spread out in stylized folds, and the precious canopy would immediately suggest "The Queen of Heaven." But the religious lesson is deliberately enforced by bringing it into direct contact with the everyday world of the Flemish beholder. Rather than conceiving the Madonna as a remote figure enthroned in transcendental splendour he is taught to see her as an ideal Flemish woman, surrounded by the most precious objects of the world he knows.

In Jan van Eyck's pictures we find a system of depiction based on a rational approach to nature. Realistic observation and abstract forms of design combine to create richness and complexity of composition. Yet Jan van Eyck could not take the final step; he could not include the human figure in his objective field of observation and had to adhere to the disembodied gothic formula as represented by the minute-waisted, narrow-shouldered figure of the Madonna. Much has been written about Jan van Eyck's epoch-making achievements in the art of painting. Yet how humbly the artist regarded his own attainments is expressed in a motto which appears on the Melbourne Madonna for the first time in van Eyck's oeuvre: "As I can."

Jan van Eyck was born in Maaseyck in c. 1390. He early attracted the attention of William of Bavaria and stayed in the service of his successor John of Bavaria till the latter's death in 1425. In the same year van Eyck was appointed court painter and valet de chambre to Philip the Good, Duke of Burgundy in whose service he stood till his death. For Philip the Good he went on various diplomatic missions but retained enough freedom to take up other work and to set up residence in Brugge in 1431. He died in 1441. He achieved international fame in his lifetime and has gone down in history as the inventor of oil painting. Inscribed in the upper part of the background on the right is the first appearance of Jan van Eyck's motto; and on the left the signature.

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As I can

(Completed in the year of our Lord 1433 by Johannes de Eyck, Bruges.)

Oil on panel, 7 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in.

Coll.: C. J. Weld-Blundell (Ince Hall); according to Waagen the picture has been at Ince Hall since the early 19th century.

Lit.: W. H. J. Weale & M. W. Brockwell, *The van Eycks and their Art*, 1912, p. 109-11.

M. J. Friedlander, *Die Altniederlandische Malerei*, 1924, p. 53.

Felton Bequest 1922.



HANS MEMLIN C. 1433 - 1494

Pieta 1474

THIS devotional picture shows Christ as "The Man of Sorrows," presenting His wounds to the onlooker and collecting in His hand as if in a chalice the blood "that was shed for the sins of the world." He is held in the arms of the Virgin Mary. The picture is a mixture of the types known as "Pieta," in which the Virgin Mary laments the body of the dead Christ, and of "The Mass of St. Gregory," in which the resurrected Christ is usually depicted as the "Man of Sorrows" surrounded by the emblems of the passion, as in a vision seen by St. Gregory, when celebrating Mass.

On the gold background appears, in what might be referred to as pictorial script, the history of the Passion. Above to the left we see the heads of St. Peter and the Maid, below to the right and the left various heads which represent the High Priest, Caiaphas, Joseph of Arimathea and others, and the head, feet and fists of the men who took part in the scourging of Christ. The column of martyrdom is shown on the left, and from the cross behind the Virgin hang the garments of Christ, skilfully used to enhance the symmetry of the design.

Though the composition is strictly formalized, the artist employs the manner of Jan van Eyck in his detailed observation of nature. The small heads are obviously portraits, textures of skin, hair, garments are carefully observed. The faces are restrained in their expressions of grief and show unmistakably the gentle and delicate type characteristic of Memlinc's work. This form of Pieta occurs only rarely in medieval art and Memlinc adhered more closely than usual to the tradition created by previous masters, such as Roger Campin in his Mass of St. Gregory (which only survives in a copy) and Roger van der Weyden's Pieta, now lost.

Hans Memlinc was of German origin, and probably an apprentice to Roger van der Weyden, the most influential Flemish painter after Jan van Eyck. Memlinc first appears in the records of Bruges in 1466 and remained in that city till the end of his life. One of Memlinc's most popular works is the shrine of St. Ursula in the museum of Bruges.

Oil on panel, 7 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in.

Dated on the pillar to the left 1474. Another version in the Chapel Royal, Granada. Coll.: Comerre.

Lit.: M. J. Friedlander, Die Altniederlandische Malerei, 1928, VI no. 37, p. 24. Felton Bequest 1924.



Renaissance and Baroque Painting

THE change from the mediaeval conception of the artist as a *craftsman* to the modern conception of the artist as a *genius* took place in Italy in the early 16th century. It was due to two main causes: a new powerful art patronage and a new conception of art. The mediaeval guild system remained in force all through the 16th and 17th centuries, but powerful political rulers and specially favoured artists could enforce exemptions from the guild rules, and individual artists could rise to a social status and personal development undreamt of in the Middle Ages. Artists aspired to the status of nobleman and philosopher. Leonardo combined a courtly elegant style of living with austerity of conduct and single-minded devotion to his art. Michelangelo wished to have aristocrats for his apprentices and though living like a recluse he was well acquainted with theological and philosophical thought of his day, wrote sonnets and met his patrons, the Pope and the Medicis, on terms of equality. Titian's achievements won him the support of the most powerful monarch of his day. When Charles V appointed him court painter, he was emperor of most of Europe and part of America. No guild could have pitted its authority against such might. Rubens carried the cavalier-painter tradition into the 17th century. Of wide culture and worldly accomplishments Rubens was also well acquainted with the power politics and diplomatic moves of his day. Seeking to save his own small country from destruction, he acted as confidant to his Regent the Infanta Isabella, and went as unofficial ambassador to the courts of Spain, England and France, received everywhere with the honour due to a high diplomat and an outstanding artist.

The qualities which lent such startling success to art in this period were various. Renaissance art had achieved great mastery over the representation of nature, and pursued a realism which was held in bounds by a high idealism and definite taste. All this had been achieved in emulation of classical antiquity. The antique high relief became the ideal of Renaissance painting, with its clear, harmonious outline, modelled form, limited depth and constant reference to the two-dimensional plane. The indication of the third dimension in painting had been rationalised and subjected to definite rules by the invention of linear perspective. The proportions of the human figure were made to correspond to certain ideal mea-



GIOVANNI BATTISTA TIEPOLO:
Cleopatra (detail).

surements. Symmetry and balance ruled composition and were subtly varied. The Venetian school laid greater emphasis on tone and colour than the schools of Florence and Rome. All High Renaissance masters strove after an artistic heightening of nature, and conceived a formal ideal which was felt to convey the essence of nature rather than its accidental appearance.

The ideal harmony of all these elements appears in the work of the great masters of the period for only a short while. The height is reached between about 1503-1515. During this period Leonardo, Raphael, Titian and Michelangelo created a style the like of which had never been seen before. From then onward they and their followers possessed a too ready language of form; the first impulse lent by the new ideals, by the new visual discoveries, had spent itself and development took place along the lines of variation and entered what is known as the mannerist phase.

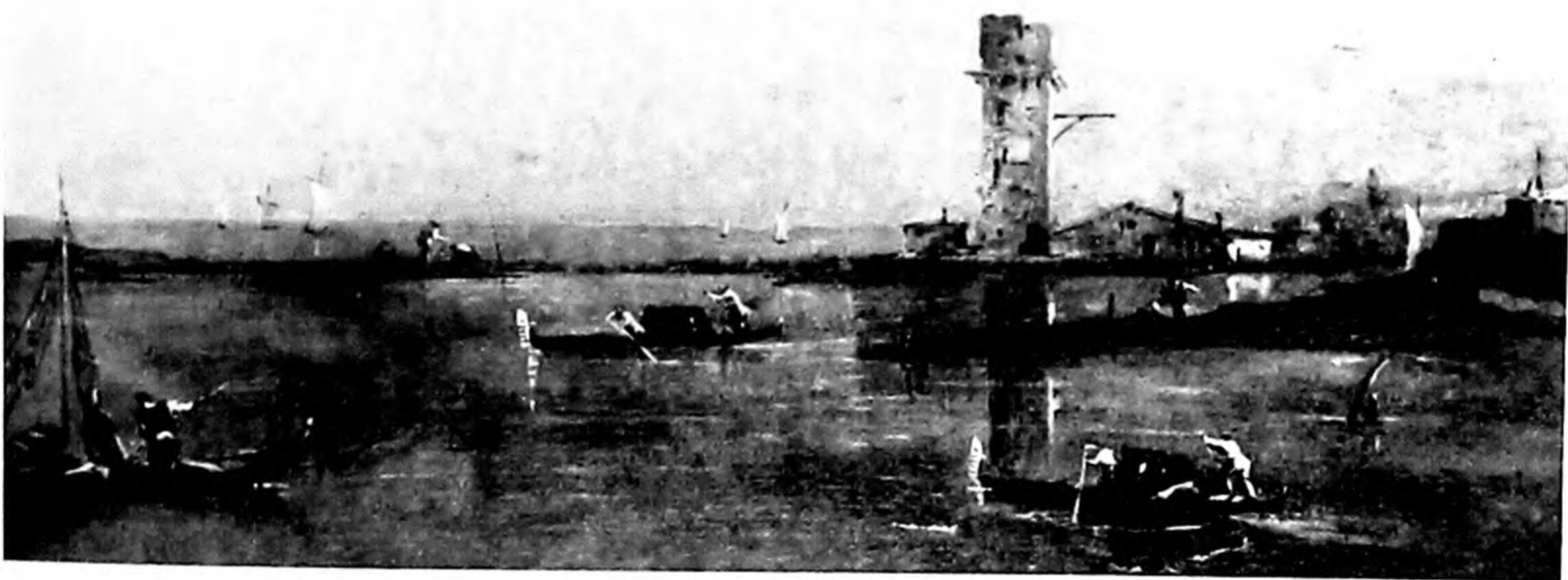
The word *Baroque* is used to cover certain art developments in the 17th century. It is the name of a 'shell' and was coined in response to the outstanding difference between the style of Raphael and that, for example, of Rubens. Instead of the harmonious outline, the beautifully proportioned figure and the symmetrical composition, an irregular element enters representation. Line is abandoned for the sake of tone; expressive, powerful figures, and vigorous indication of movement take the place of the beautifully proportioned human body, the reposeful arrangement of the picture plane. Baroque art no longer identified the picture plane with a relief, but breaking through the picture plane strove to give an illusion of depth, taking the spectator into a world beyond the canvas or the wall. After the variations of the classical formula, made by the mannerists, artists turned once more to nature, and derived new impulses from observation. Early baroque art has once more all the vigour of a pioneering era.

Baroque art was promoted by the powers of the Counter-Reformation and flourished in Rome and in Belgium, but gradually grew into international European style influencing the national art schools of all countries. In the 18th century loss of political power stifled the prosperity of Italy, which became gradually dependant on the pleasure-seeking tourists. Artists took the opportunities offered by wealthy foreigners and supplied views of the most famous towns: Rome and Venice. Canaletto and Guardi found a market mainly among English visitors. Guardi, Canaletto's pupil, abandoned his master's severe style for a sensitive observation of light and shade, to which he often sacrificed the topographical accuracy of his views. In the Gates of Venice, the light blue sky and sea are accentuated by the introduction of a few buildings and figures. The brushwork is open and suggests the play of light on form.

The Renaissance had set aesthetic standards for fully three centuries to come. Till the 19th century almost every artist who painted portraits, historical pictures, wall-paintings or mythological pictures followed the themes laid down by Renaissance masters and remembered their formulations. Rome became a veritable place of pilgrimage for artists. Italian Renaissance paintings were disseminated all over Europe by the line engravings which then took the place of present-day photographic reproductions. Art collecting started by the great patrons of the late Renaissance was felt to be an asset to social prestige and Italian works of art were much in demand all over Europe.

The art of the Renaissance was not only regarded as the peak of artistic achievement but also as an expression of national genius. The growing national consciousness of European states led therefore to the encouragement of national,

local art schools and from the 17th century onward characteristic local developments took place in France, Holland, Belgium, England and Germany, which developed and varied the common Mediterranean tradition according to local conditions and local taste. The international styles of the Middle Ages were forgotten.



FRANCESCO GUARDI: *Gates of Venice.*

FLORENTINE SCHOOL c. 1450

attributed to UCCELLO

Profile Portrait of a Lady

ITALIAN painters of the early Renaissance had step by step freed themselves from the conventions of representation prevalent in the art of the Middle Ages. They had begun to invent symbols which enabled them to depict depth and volume on the flat picture plane. Giotto had depicted mass and movement; Uccello and others had worked out central perspective. The representation of a head in profile offered an ideal solution for artists concerned with problems of this kind: the profile gave all the characteristic features of a head already in one plane and one outline. As if by magic it seemed to fix the very soul of the sitter on the canvas.

The Melbourne head is a magnificent example of unified design and splendid colour. The outline retains a rounded quality which recurs in the forehead, the neck, the shoulders; flesh tones and hair combine to make a light tonal pattern against the luminous blue green of dress and background. The brocade of the dress and the jewels are delicately and minutely executed without detracting from the general harmony. The features are indicated with slight shadows in the hollow of the eye, on the receding part of the chin and the cheek. The shoulders are shown in modified three-quarter perspective and the foreshortening of the figure is indicated by the shape and placing of the neckline of the dress.

A heightened consciousness of the individual is one of the features which distinguish the Renaissance from the Middle Ages. Large-scale portraiture was only rarely met with in previous centuries; stimulated by antique portraits on medals the profile head came into prominence in the middle of the 15th century.

Note.—The portrait of a lady belongs to a group of profile portraits, consisting almost entirely of female heads which originated about 1450. Authorities have not been able to ascribe with certainty any one of these portraits to any particular artist. Attributions vary between different Florentine masters. While in the Cook collection the Melbourne portrait was attributed to Paolo Uccello by R. van Marle.

Panel, tempera and oil, 11 in. x 15 in.

Coll.: Sir Herbert Cook, Doughty House, Richmond, England.

Lit.: R. van Marle, The Italian School of Painting, 1928, vol. X, p. 236, 237, repr. Felton Bequest 1945.



TITIAN c. 1488-1576

The Friar c. 1550

THE art of Titian stands at the summit of the Venetian High Renaissance. The splendour of his colouring, the softening of form under the effect of light, and the breadth and vigour of his brushwork (in his late work) cannot be fully appreciated without a thorough knowledge of his historical, religious and mythological pictures as well as his portraits.

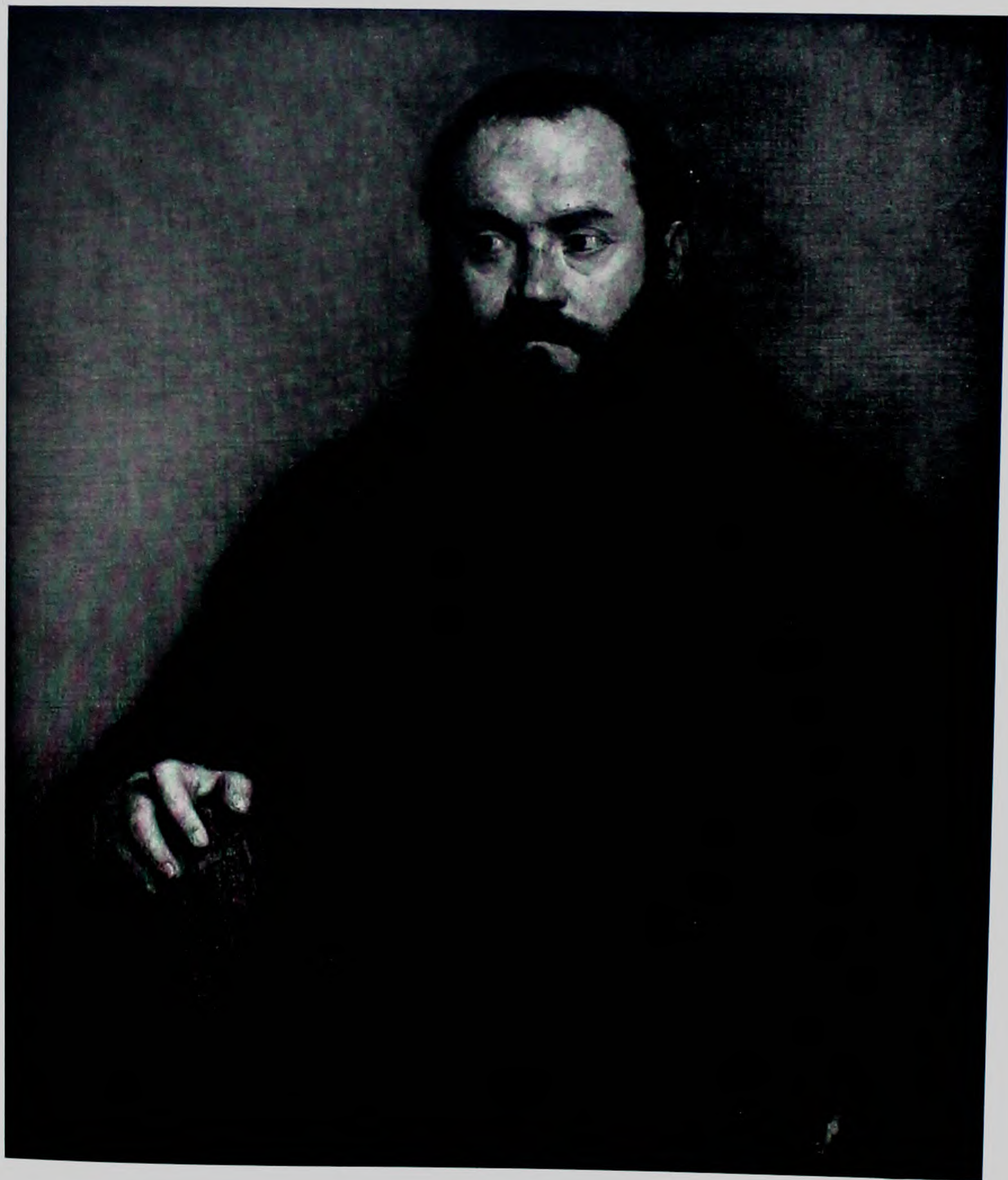
The portrait of the Friar conveys the forceful, grand and harmonious ideal of man developed by the High Renaissance under the influence of court life and in emulation of classical antiquity. The remarkable forehead of the monk, the zealous eyes and the determined mouth portray an unusual personality. The face is lightly and flatly painted, with a minimum of modelling. The light flesh tones contrast with the grey underpaint which has been allowed to remain in the shadows. The black figure is strongly contrasted with the background by the vigorously drawn outline of shoulders and arms. The gown is thinly and evenly painted and the volume of the figure is indicated by the rounded outline of the cape. The hand on the book to the left, and the right hand grasping the girdle, repeat some of the lighter tones near the lower margin and give the picture the stability of a triangular composition.

Titiano Vecellio, the pupil of Gentile and Giovanni Bellini, was the greatest and most renowned portrait painter of the Renaissance. Official painter of the Venetian Republic, he also formed connections with the leading Italian and foreign courts, and acted as personal court painter to Emperor Charles V and the King of Spain.

Oil on canvas 28½ x 32¾ in.

Lit.: D. von Hadeln, Burl. Mag. 1924, XLV, 79, repr.; H. Tietze, Titian, Phaidon ed. 1936, p. 334, repr.

Felton Bequest 1924.



PAOLO CALIARI called VERONESE 1528-1588

The Rewards of Philosophy

FROM the 16th to the 18th century Venice experienced a more continuous and harmonious artistic development than any other town in Italy. Under Spanish domination Florentine art grew mannered and artificial, but Venetian art owed nothing to Spain except a heightening of fashion and elegance. Life retained its traditional forms and painting its sensuous and colourful character.

When Paolo Caliari came to Venice from Verona in 1554 he was twenty-six years of age and already an experienced painter. Though his style achieved maturity and breadth under the influence of Titian's art, "Veronese," as he came to be called, retained a personal, light-hearted approach and a silvery, cool sense of colour all his own.

The "Reward of Philosophy" depicts an allegorical theme. A Venetian nobleman, attired after the Spanish fashion, is seated before an open folio, and turns his earnest gaze towards the sombrely attired figure of "Contemplative Life," who is accompanied by the genius of music. At his feet the genius of love lies asleep. At the back, and in significant contrast to the figure to the left stands "Active Life," attired in the ermine cape of a ruler, and holding sceptre and crown, the emblems of worldly might. Her outstretched hand leads the eye to the pleasures of an active life: Venus, noble sport and a splendid palace. The picture brings to mind passages from Baldassare Castiglione's *Courtier* (1528) in which reference is made to the education of the ideal prince. Castiglione suggested that the prince should be brought up to a Contemplative Life as well as an Active one, but his way to virtue should be "decked out with honest pleasure." "Sometime wyth musicke, sometime wyth arms and horses, sometime wyth rymes and meter, otherwhyle wyth communications of love" should the prince's mind be diverted.

The composition makes subtle play with the symmetry and balance demanded by the taste of the High Renaissance. The main emphasis lies on the group on the left; the centre of the picture remains empty save for the sceptre which is placed almost exactly into the middle of the picture. The group of figures on the right hardly balances the left hand group, but the impression of pictorial unity is nevertheless retained through the vivid colour of the sky. Its limpid green-blue, thrown into relief by contrast with the bright yellow of the falconer's coat, and the subtle pinks, greys and changing hues in the figure and dress of Venus, give life and significance to the whole composition.

Paolo Caliari is best known for his many figured decorative frescoes often of religious subjects, into which he introduced the splendid palaces, the fashionable dress and the musicians, soldiers and buffoons belonging to the life of the Venetian nobles. It appears as a comment on Renaissance times that most of his work was commissioned by churches and monasteries.

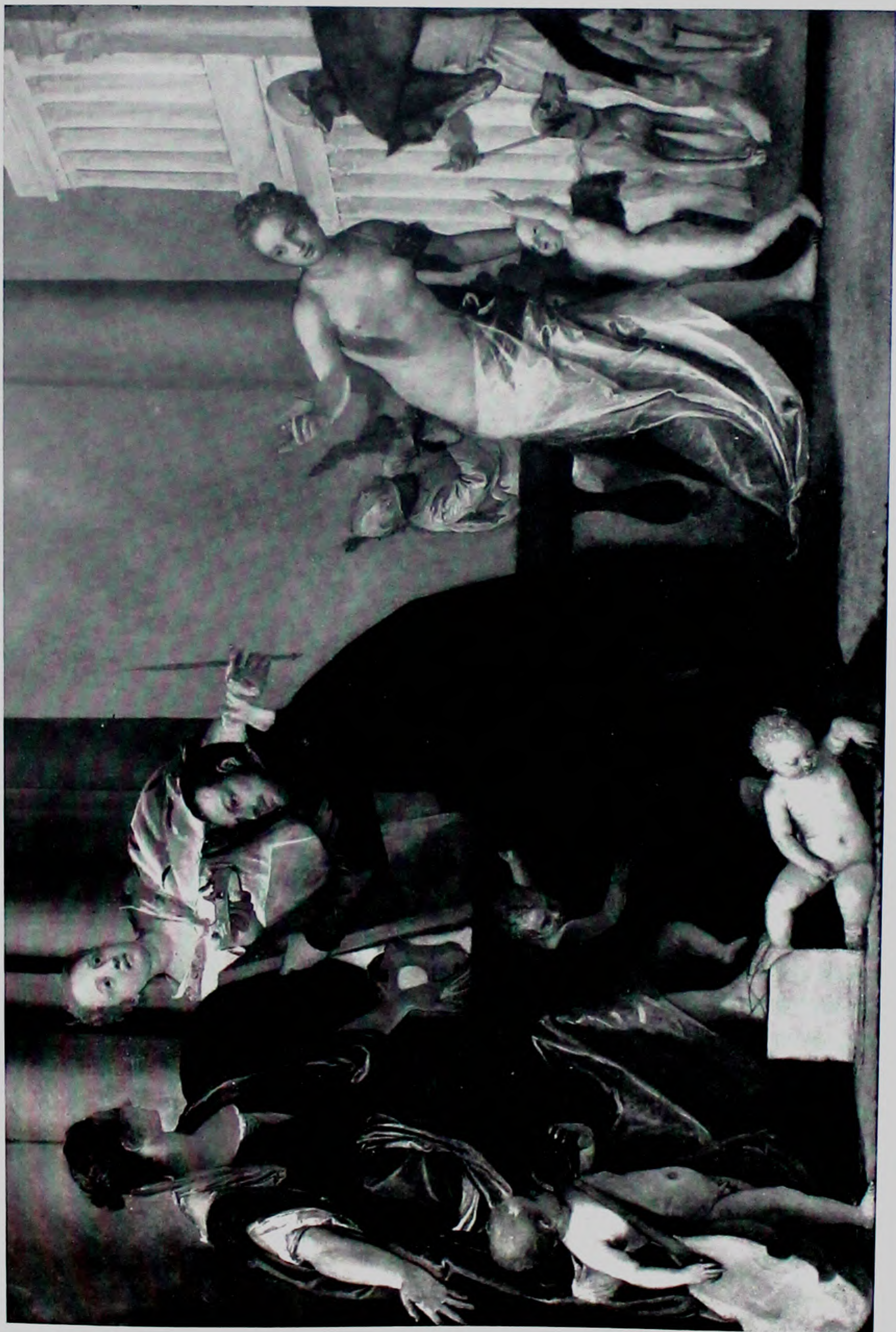
The picture would seem to be unfinished, showing no more than a thin coat of under-painting in the building to the right, and in the face and hands of "Active Life" and elsewhere. The artist has altered the figure of Venus, who is now showing the right foot in a posture which could only be supported by the left foot.

Oil on canvas 52 $\frac{1}{4}$ x 79 $\frac{5}{8}$ in.

Coll.: Sir Herbert Cook, Doughty House, Richmond, England.

Lit.: Dr. T. Borenius, A Catalogue of the Pictures at Doughty House, 1913, vol. I no. 174; and abridged edition of same catalogue 1932.

Felton Bequest 1947.



ANTONIO CANAL called CANALETTO
1697 - 1768

The Forum, Rome

CANALETTO visited Rome twice during his life, about 1719 and again about 1742; a number of paintings and drawings of Roman subjects owe their origin to these visits. The view of the Forum shows to the left part of the facade of the church of Sta. Maria Liberatrice. The main theme of the picture is the group of columns of the Temple of Castor and Pollux. From there the eye is led into the distance by a line of buildings which are simplified equivalents of the original drawing. The lower line of buildings leads the eye to the columns of Phocas, above which rise the buildings of the Capitol. The composition is closed toward the right in the foreground by a silhouette of the fountain. The figures have been introduced to enliven the scene and break up the empty space of the Forum.

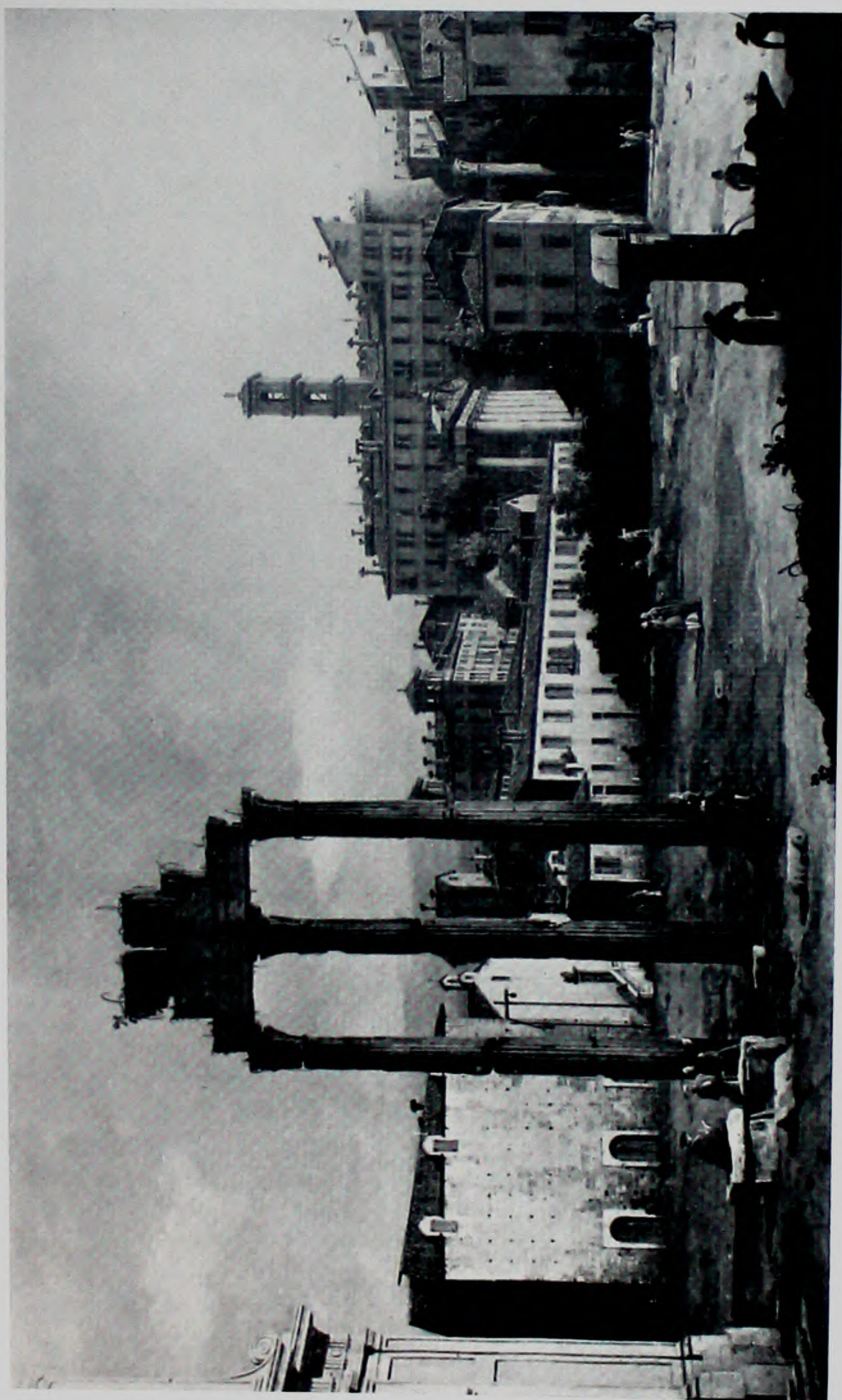
The style is calligraphic and reminds one greatly of Canaletto's drawings; the picture has been laid in with greyish and brownish tones and the elaboration of detail has taken place on the dry paint; to enliven the texture of the buildings to the left, thin lines of varying lengths have been ruled in even distances. Faces have been put on the figures in round, thick dots of light impasto. The weeds growing picturesquely on top of the columns of Castor and Pollux have a calligraphic character. A certain harshness and flatness of execution has led experts to assume that the picture was painted at a relatively late stage of the artist's career.

Canaletto's approach to Roman Antiquity stands in marked contrast to that of his countryman Piranesi. In his gigantic and imaginative prints Piranesi emphasized the grandeur of the classical past. Canaletto's depictions, though lacking in dramatic effect, convey a subtler and often more accurate version of his subject, and his work appeals through its fine taste and economy of means of expression.

Antonio Canal, called Canaletto, was born in Venice, where he trained as a scene painter under his father. Visited Rome in 1719, and in 1742, but lived and worked mainly in Venice, except for a short stay in London in 1746.

Oil on canvas, 57 x 32½ in.

Lit.: Thomas Ashby and W. G. Constable, Burl. Mag., XLVI, 1925, pl. II. The view of the Forum corresponds closely to a drawing in the British Museum No. 224; for authenticity of this drawing see K. T. Parker, Canaletto's Drawings at Windsor Castle, 1948, p. 50. Another, very similar view of the Forum is at Paxton House, Berwickshire. Felton Bequest 1948.



GIOVANNI BATTISTA TIEPOLO 1696-1769

The Banquet of Cleopatra 1744

ITALY had been the home of large-scale wall decorations for some centuries and Tiepolo was a virtuoso of this art. His pictures must be judged in connection with their special destination, the surroundings and circumstances for which they were created. They were destined to hang in sumptuously built halls, amid marble pilasters and vaulted arches, forming part of a decorative series of paintings which adorned walls and ceilings. To the onlookers the architecture of the paintings seemed to be continued in the architecture of the hall itself, the life in the picture to be a reflection and extension of their own pleasure-filled existence.

Cleopatra, Queen of Egypt, made a wager with her Roman guest, Mark Antony, that she would spend a greater sum on a single supper than he had spent on a series of magnificent banquets given in her honour. At the feast the Queen dissolved one of her priceless earrings in a glass of vinegar and drinking it off, won the wager. What a subject for the decoration of the palaces of an extravagant 18th century aristocracy! Tiepolo has accentuated the dramatic moment of the story: all the emphasis of light and composition falls on the figure of Cleopatra, on the assured and arrogant gesture with which she holds up the pearl before dropping it into the vinegar. No other person in the picture is shown in such rich and varied posture. Her gesture leads the eye across to the group of Plancius and Mark Antony who sit at the other end of the table and form a pyramidal group together with the figures behind them. The spectator should notice the rich formal vocabulary employed by Tiepolo: no two figures in the picture are alike in their movements, no two faces are seen from the same angle. The bizarre elongation of the "supporting cast" contrasts them effectively with the main figures of the story, and helps to add that feeling of an "heroic past" which is echoed in the fantastic costumes.

In accordance with baroque tendencies the picture appears like a stage; dramatically arranged forms play their part in a space which lies beyond the picture plane. Comparison between the "Banquet of Cleopatra" and "The Reward of Philosophy" illustrates well the differences between Renaissance and Baroque ideas of composition.

The execution of the painting gives in parts the same pleasure to the eye as do the fine and capricious drawings of the master: the quick and summary indication of the folds in Cleopatra's dress, in the grey scarf and in the nervous racy outline of the overbred lapdog show Tiepolo's draughtsmanship at its best. Other parts, and in particular the background show a certain hardness and emptiness of handling. Finely executed though it is, the virtuoso invention cannot compensate for a general lack of warmth and subtlety and an over-insistence on the theatrical effect which marks Tiepolo as the last and decadent heir of the great Renaissance-Baroque tradition.

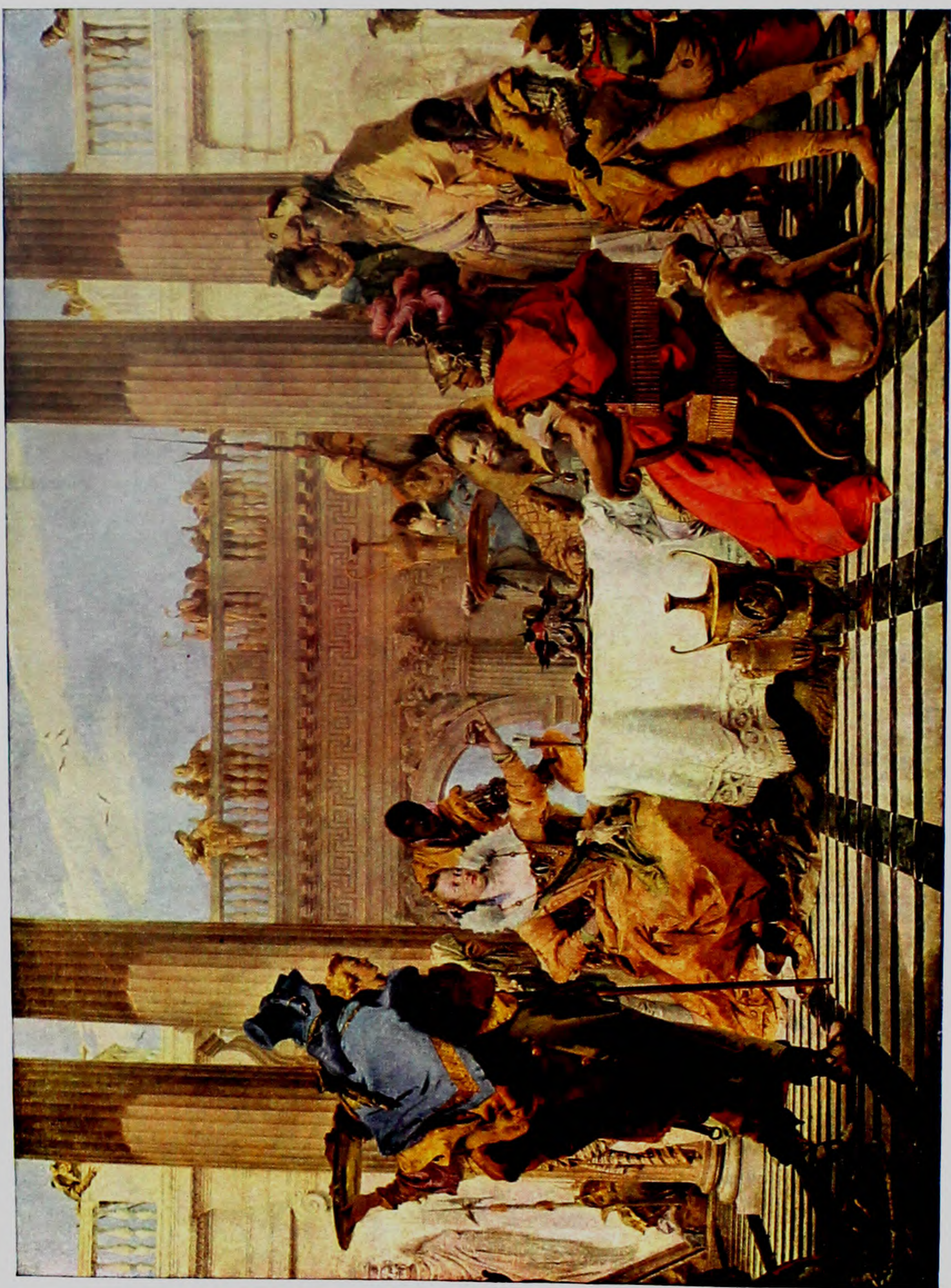
Giovanni Battista Tiepolo was a native of Venice. He studied under Lazzarini and was greatly influenced by Veronese. Carried out a great number of decorative frescoes in and around Venice and in Wurzburg, Germany, and is also known for some capricious series of etchings and brilliant drawings of caricature. Died in Madrid where he decorated the Royal Palace.

Oil on canvas, 139 x 97 in.

Coll.: Count Bruhl, Dresden, 1744; Empress Catherine of Russia 1760 (the picture remained in St. Petersburg till 1933).

Lit.: P. Molmenti, Tiepolo 1911, pl. 56. Roger Fry, Burl. Mag. LXII, 1933, 131 repr. (and for other versions of the theme).

Felton Bequest 1933.



CLAUDE GELLÉ LE LORRAIN 1600-1682

Landscape With a Flight to Egypt c. 1647

THE depiction of natural scenery which in Italy had been almost exclusively confined to the background of subject pictures was developed as a special genre by a group of Flemish painters living in Rome in the early 17th century. These artists strove for a union of northern feeling for nature with the harmonious laws of composition developed by the Italian Renaissance masters and their attempts were brought to perfection by the "Classic Master" of landscape painting, the Frenchman Claude Lorrain.

Contemporaries report that Claude drew and studied in the country surroundings of Rome and also made small oil sketches from nature — a practice unknown before. From these studies Claude composed his deliberately designed and idealised landscapes.

Claude limited himself in the choice of light and weather. He avoided violent effects, great contrasts of light, weather generally termed "unpleasant." Early dawn and evening twilight were his favourite hours. A lyrical mood pervades his work, the light which suffuses his scenes does not appear to be transitory but assumes a permanent, eternal quality. These landscapes are timeless, all traces of contemporary life have been carefully eliminated. Antique ruins, shepherds and shepherdesses of the past introduce an arcadian, mythical quality—a dream of past happiness, never more to be attained.

Claude spent almost all his life in Rome—away from his native home. His character and temperament and the intention of his pictures can best be appreciated when seen in contrast to the exuberant, aggressive and optimistic style of the Baroque (which developed in Rome during this period) and also if the uncertainties and devastations are remembered, which came into northern Europe through the Thirty Years War, laying waste Claude's native land, the Lorraine.

Claude Gellé, le Lorrain born in Chamagne in the Lorraine, came to Rome at an early age as a pastrycook. Here he became the servant and later the pupil of Agostino Tassi, a painter of decorative scenes and seascapes. After a brief sojourn in the Lorraine, Claude returned to Rome where he stayed till the end of his life. His art soon found recognition. Claude is also known for a number of etchings of landscape subjects and for some curiously modern water-colour sketches.

Oil on canvas 4 ft. 5½ x 3 ft. 4½ in.

Coll.: Prince de Carignan (1743); John Purling (1801); Thomas Hope (1910), Fairfax Murray.

Lit.: Lady Dilke, Claude, Catalogue des Tableaux en Angleterre, no. 110a. The reference in Claude's Liber Veritatis, vol. II, no. 110 refers to the other version of this picture formerly at Dresden.

Felton Bequest 1947.



NICOLAS POUSSIN 1594-1665

The Crossing of the Red Sea, c.1636

LIKE Claude Gellé, Poussin left war-torn France to live permanently in Rome. Like Claude, he felt a nostalgic longing for the classical past and his paintings reflect little of the life of his own time. By temperament a scholar and a tireless reader, Poussin derived the subject-matter of his paintings mainly from classical literature and from the Bible. *The Crossing of the Red Sea* depicts the moment in which the Israelites watch the returning waves engulf Pharaoh's pursuing forces. The drowning Egyptians are barely indicated in the sea to the right; Poussin has chosen as his main theme the reactions of the Israelites to the miracle.

The fugitives are divided into three rows. In the foreground to the right, men are rescuing armour from the sea. Behind them a man bends forward to receive the spoil and further to the right an Israelite kneels in prayer. This foreground group, strongly modelled in a sculptural manner, emphasises the frontal plane and acts as a prelude to the second, more compact row, which is less plastic, since it is further removed into space. Its figures reflect the wide range of emotions inspired by the event: every conceivable reaction, from panic, despair and concern for possessions to astonishment, awareness of the miracle and thanksgiving find expression here. These reactions are faintly echoed in the third row of figures, only lightly touched in and indicating a further recession into space.

The three rows converge in a group to the right, before the figure of Moses. Moses is thus singled out, isolated from the crowd, and yet accentuated by the dark cloud overhead, the "pillar of cloud" of Genesis which was darkness to the Egyptians but gave light to the Israelites—the symbol of the Lord, Who had saved His people.

Though he concentrated on inventing actions appropriate to the occasion, and though every line and every form of the picture had grown out of his thoughtful consideration of the Old Testament story, Poussin was by no means a realist. Following the tradition of classical antiquity and of the High Renaissance, he idealized his figures and arranged them in a decorative, frieze-like composition. All his figures are posed in a deliberately formal manner, and seem animated by a quiet ecstasy. An ordered design has been imposed on the tumultuous multitude, which moves, dance-like, in sustained rhythm, and the disorder of life has been transformed into a poetic harmony.

Poussin was born in Normandy, studied in Paris and lived in Rome from 1624, from where he returned to Paris in 1640 for two years in the service of Louis XIII. His classicist style remained a constant inspiration to Academicians of the 17th and 18th centuries and his name figures in the 18th century controversy between Academicians, known as the battle between the Poussinistes and the Rubenistes.

Oil on canvas 60½ in. x 84 in.

Coll.: Amadeo del Pozzo, Turin, 1636; Chevalier de Lorraine, 1703; B. de Ragois de Bretonvilliers, 1710; with Samuel, Paris, 1741; Viscount Longford, 1741; The Earls of Radnor, at Longford Castle, since 1741

Lit.: E. Magne, Nicolas Poussin, 1914, p. 93; W. Friedlander, Nicolas Poussin, 1914, p. 80, 114 (and for previous lit.); O. Grautoff, Nicolas Poussin, 1914, vol. I, p. 162; vol. II, p. 599; W. Friedlander, The Drawings of Nicolas Poussin, n.d. p. 10, 11; (for drawings to the above picture).

Felton Bequest 1948.



PETER PAUL RUBENS 1577-1640

Hercules and Antaeus

RUBENS was the greatest Northern master of the baroque style. A man of powerful intellect, wide erudition and an exuberant but highly disciplined vitality he soon became a figure of European renown, and his style influenced all schools of painting of his day.

In his *Hercules and Antaeus*, Rubens represents one of the famous Labours of Hercules. Antaeus, a mythical giant of Greek legend, had killed travellers who passed his way and was therefore punished with death by Hercules. Antaeus only retained his supernatural strength as long as he remained in touch with his mother, the Earth, and therefore had to be lifted from the ground before he could be destroyed.

Rubens' representation impresses us with the mythical strength and the eloquent attitudes of the adversaries. He shows the moment in which the fight turns to the advantage of Hercules: Antaeus' right foot is leaving the ground, and he is losing strength. The anguish in his face foretells his fate.

But Rubens was an eclectic master and here, as in many other of his works, he borrowed the elements of his representation from tradition. The picture shows that he was familiar with an earlier rendering of the same scene by Antonio Pollaiuolo, a master of the early Renaissance. In both pictures the fighters are placed well in the foreground and the dynamic movement of the group has been accentuated by the narrow space into which it is confined. Rubens and Pollaiuolo's *Hercules* show the same attitude. But Rubens enlarged the proportions of his figure so that it came to resemble a well-known antique statue, the Farnese Hercules, and instead of the realistically struggling Antaeus of Pollaiuolo's he introduced a figure, based on the statue of the writhing Laocoon, his head bent back in an expression of pain and anguish. Rubens achieved two things by this new combination of motifs. The attitude of the Laocoon (in reverse) enabled him to accentuate the moment in which the foot of Antaeus was leaving the ground. But he also, and this is the more important point, thus combined two figures, each of which had become "proverbial" or "classic" expressions, one of strength (the Farnese Hercules), the other of surrender (Laocoon). Rubens was not concerned with the delineation of a realistic fight—the efficacy of the attitudes could be questioned by a professional wrestler—but with universally understood symbols of the victor and the vanquished.

The small dimensions and the restricted colour-scale place this picture among the sketches and models which Rubens used to execute in preparation for his large commissions. Thinly and fluently painted, the work successfully absorbs the divers traditional elements of the composition into Rubens' original vision and vigorous painterly style.

Born in Siegen in 1577 Rubens served his apprenticeship as a painter in Antwerp and in 1600 went to Italy. Here he acquired a wide knowledge of the works of the Renaissance and of Antiquity. After his return to Antwerp in 1608 he became courtpainter to the Regent of the Netherlands and established a workshop, from which issued forth a tremendous number of works, partly by the master's own hand and partly painted after his designs and oil sketches by his numerous assistants.

Oil on panel 25½ x 19½.

Coll.: J. A. Innes (1745); Duke of Rutland, Belvoir Castle.

Lit.: J. Smith Catalogue Raisonné of the Dutch, Flemish and French painters, vol. IX, suppl. p. 338, no. 351. M. Rooses, L'Oeuvre de Rubens, no. 621.

Felton Bequest 1947.



FRANCISCO JOSE DE GOYA Y
LUCIENTES 1746 - 1828

Portrait of a Lady

“LIKE a figure of Janus” with two faces, one looking to the past, one to the future, Goya is one of the most fascinating figures of the late 18th and early 19th centuries. His art and life reflect the breaking up of the old ideals and foreshadow the new era brought about by the French Revolution. The son of a peasant, and an unruly character, whose life gave rise to an innumerable number of legends, he became President of the Academy and held the office of court-painter for twenty-five years. His relation to his patrons differed widely from the sympathetic understanding, yet ceremonial aloofness that existed between Velasquez and his King. Goya did not accept the world, but forced the world to accept him on his own terms. A revolutionary who scathingly satirized the ruling powers of his day, he yet retained his official position under three successive Kings and Ferdinand VII tried in vain to induce Goya to return to him from his voluntary exile in France.

Goya's art drew its very life out of the elements of conflict. Even such an apparently straightforward work as his “Portrait of a Lady” was executed in an ambivalent spirit. A biting interpretation of character, it is painted in a most subtle and pleasing harmony of colours. The crooked nose, the uneven and harsh eyes, the unsmiling mouth and the sagging flesh of the middle-aged woman are delineated with remorseless candour. Head and figure are outlined against the background by a wavy, moving contour which is taken up by the scarf lying over the arm of the sitter. The blue of the background returns in the lighter shades of the jacket and the blue-white of the dress. The pale flesh tones, the gold chains, the decoration of the jacket and the tiny point of red in the jewel are the only colours which contrast with the prevailing blue. The striking characterisation and the forcible yet meticulous brushwork reveal the penetrating insight and the tremendous vitality of the artist.

After some years of study in Saragossa, Madrid and Rome Goya settled finally in Madrid. His life and personality are surrounded by many legends. He painted ceiling decorations, altarpieces, tapestry designs as well as portraits, and is equally well known for his series of etchings and lithographs as well as many drawings. Became President of the Madrid Academy in 1785, and court painter in 1799. After the Restoration he went to France and died in Bordeaux.

Oil on canvas 27 x 32½ in.
Coll.: Count Daniel de Pradere.
Felton Bequest 1925.



Seventeenth Century Dutch Painting

THE art patrons of the small Dutch towns of the 17th century were its citizens, the merchants and burghers of the newly constituted Dutch Republic. The advent of Protestantism and the reaction against years of cruel Spanish oppression resulted in a break with all that the aristocratic patron and the Catholic Faith had stood for. Dutch painters mostly painted for the decoration of the burgher's home, and there were few official commissions giving an opportunity for large-scale work. They often did not only paint for commissions but sold their work through art shops, and the art dealer and auction room came into prominence. Guild regulations had been relaxed, and since the number of masters and apprentices was no longer strictly limited, many more people became artists than in previous centuries and we frequently meet the artist in search of patrons and in financial difficulties.



REMBRANDT: *An Elder*.

Though Holland in the 17th Century possessed a truly national school of painting, this school did not develop without contact with the Italian and Flemish Baroque; painters frequently studied their art in Rome and brought home the newly developing interest in observation of tonal values and in realism. The most striking difference between Flemish, Italian and Dutch art is the complete absence of pathos in the latter. With the exception of Rembrandt and the Italianizing landscape painters, Dutch artists reflect contentment with the everyday events of home life and the familiar sights of the nearest surroundings.

With its emphasis on the expression of emotion, Rembrandt's early work stands in close relation to the baroque style—yet expressive gestures, like the attitude of the Elder, have an individual unconventional character quite unlike the gestures which we find in similar scenes by Rubens or the early 17th century Italian masters. The drawing is a study for the picture of *Susannah and the Elders* 1647 (Berlin Kaiser Friedrich Museum), a picture painted in the historical manner, composed and painted from the imagination.

Rembrandt stands alone among the Dutch artists and his manner of working resembles in some ways that of the great classical masters. He not only treated a great variety of subject-matter, historical, mythological, religious, portraiture, genre, still-life, but he painted, when a rare opportunity offered itself, large-scale murals with the same assurance with which he executed his minutest etchings. Besides being a great and prolific painter, he was also a notable draughtsman and etcher.

Most of the other Dutch painters 'specialise' in their subject-matter and follow closely a method of direct observation.

Direct observation of objects and figures had gradually entered art in the gothic era of the Middle Ages. Jan van Eyck and the Flemish school of the 15th century already show an exact rendering of surface texture based on minute observation. But no one would imagine that van Eyck had painted the whole picture from a model, posing in a room. The observation is made piece-meal and the composition is evolved from separately studied details. During the Renaissance in Italy, as has been pointed out elsewhere, the methods of accurate representation of nature were developed fully. But the idealism, the high purpose of Renaissance art, forbade study of nature for its own sake and paintings were composed according to a 'general idea.'

In the 17th century the new desire for vividness of pictorial expression led Caravaggio, the well-known originator of the 'chiaroscuro' method, to paint a Madonna from a Roman woman coming from a dark room into the light of day. Emphasis is placed on direct observation of the scene as a whole, and composition is effected in an indirect and unobtrusive manner.

The interest in the directly observed scene and the acceptance of every-day lowly and 'ugly' subject matter, in truth to life, affected the Dutch masters, who were then studying in Rome and Caravaggism was brought back by them to Holland. Masters like Terborch, Ruisdael and de Heem represented in this Gallery, or de Hooch, Vermeer and others, now chose such subject-matter, as can be observed as a whole: interiors, still-lives, flower-pieces, genre and landscape scenes, street scenes, etc., giving an unidealised image of the life of their day, reflecting all manners of life and all strata of society.

With few exceptions the Dutch 17th century masters were perfectly content within the narrow sphere of their experience—creating an art, which does not experiment with form nor follow flights of the imagination, but soundly adheres to direct observation of familiar things.

REMBRANDT VAN RIJN 1606-1669

Self-Portrait 1660

REMBRANDT'S self-portrait of 1660 surpasses, like all great portraiture, the boundaries of mere likeness and transcends to an image of the artist's philosophy of life. His great contemporaries, Rubens and van Dyck, depict themselves with the dignified bearing of the courtiers and men of the world, which they undoubtedly were. Rembrandt in his old age appears aloof from society, and the renunciation of outward show becomes a symbol of his spiritual freedom. The light, raising form from almost unfathomable darkness, transmutes his features till they resemble not only the physical appearance of one person but also the inevitable experience of all mankind. The broad brushwork is evocative rather than descriptive; the forceful strokes, which analyze the form of the head, the shapes of the hollows of the eyes, the outlines of the coat and shoulders, reveal the sureness of touch derived from a lifetime's experience of painting. So completely is observation and feeling co-ordinated in this magnificent portrait that words cannot give equivalent expression, it is a perfect example of the even balance of subjective and objective elements.

Rembrandt's self-portraits accompany us through every phase of the artist's life. In his earliest likenesses he showed a preference for disguise, as if he attempted to merge his personality into something outside, something larger than himself. He dressed up in fantastic cloaks, in gold chains and strange berets, his face emerged suddenly from darkness into light and assumed the most varied expressions. During the years of his artistic success, self-confidence and worldly assurance speak through his features. In the serene portraits of his old age he appears singly and solely as the artist and the man. Life has no more to give him, he has experienced and understood all its offerings.

Sir Joshua Reynolds thought that Rembrandt aimed at nothing but the imitation of individual effects of nature and accused him of lacking in nobility of invention. Yet Rembrandt did not aim at the effects of light and dark for the sake of objective observation, but because the chiaroscuro method revealed strange and new aspects of familiar things, lifting them out of the narrowness of everyday life into a poetic reality.

Rembrandt was born in Leyden as the son of a miller. His sudden rise to fame, his extravagance, bankruptcy and lonely old age are born out by only the slightest of historical data. He left no letters of any importance; his main contemporary biographer, Sandraert, never knew the master intimately, and his account reflects the image of a mysterious recluse who had become a legendary figure already in his own lifetime.

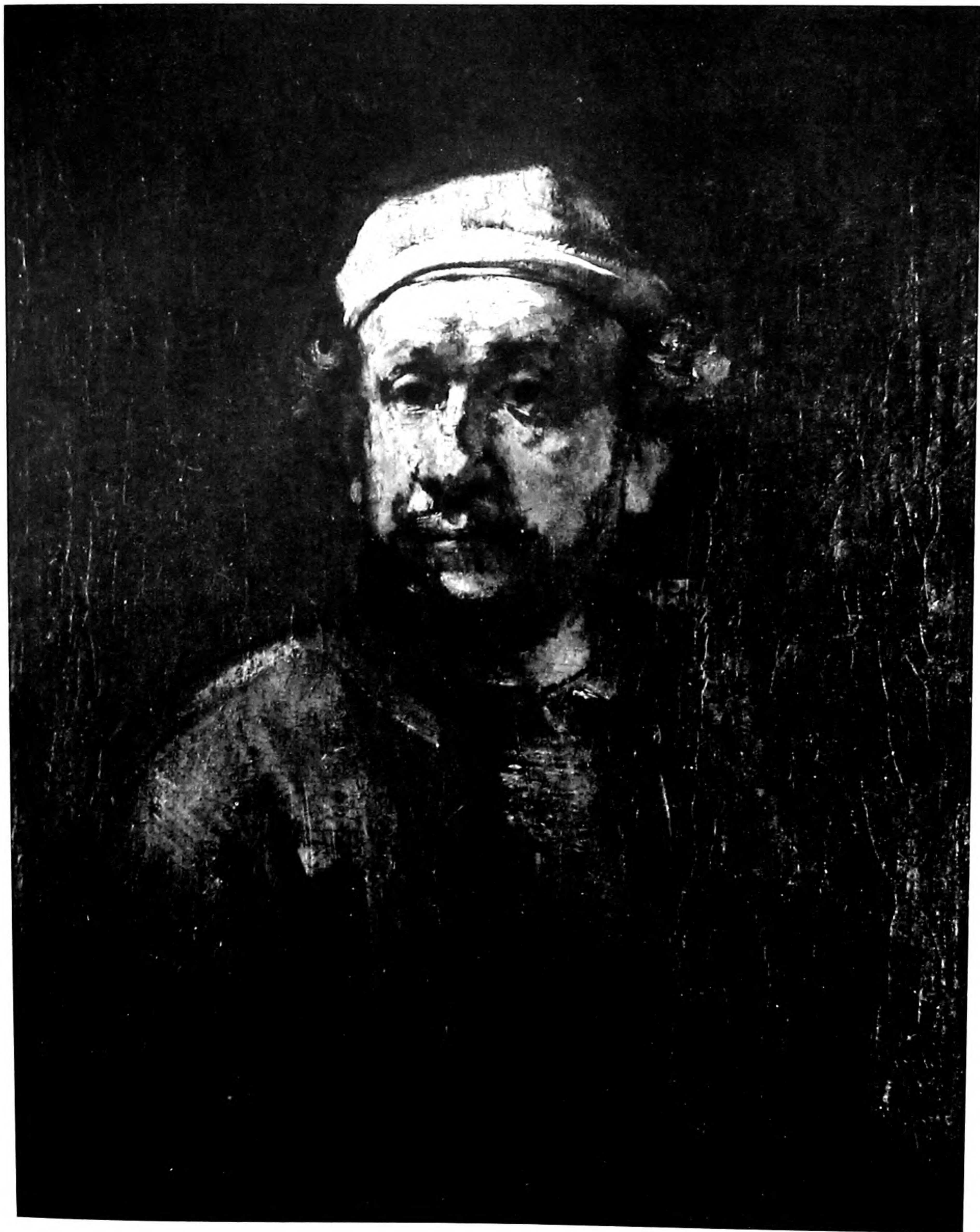
Oil on canvas 24 x 29 in. signed: Rembrandt f. 1660.

Coll.: Duke of Portland, Welbeck Abbey.

Lit.: Sir G. J. Holmes, Burl. Mag. 1933, 103; A. Bredius, Rembrandt, Phaidon ed. 1935, no. 56.

Felton Bequest 1933.

There is a study in pen and ink closely related to this portrait in the Albertina collection, Vienna.



JAN DAVIDS DE HEEM 1606-1683

Still Life With Fruit

THE still-life is a characteristically Netherlandish form of art. Careful observation of inanimate objects can already be found in Jan van Eyck's Madonna, where oranges, a glass and flask form a still life within the picture. Almost all Dutch 17th century painters had an eye for the chance-meeting of a violin and pewter jug on a persian carpet. Some artists choose the still life as a separate subject.

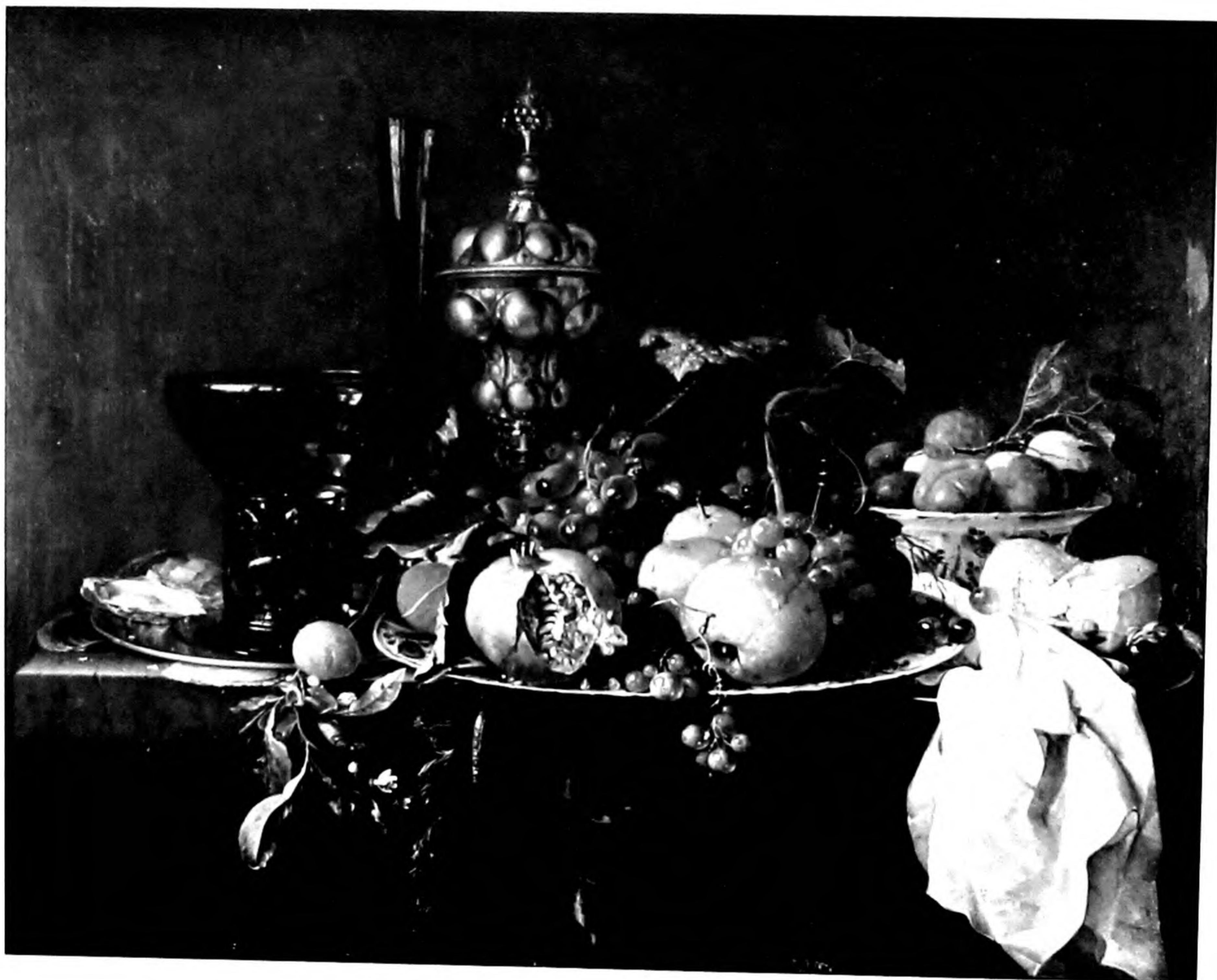
In this work by de Heem Delft plates, fine glasses, grapes, bread and a napkin have been carefully arranged to resemble the casually put aside remnants of a meal. The textures of metal, glass, fruit and cloth have been accurately depicted and the picture appeals no less to the sense of touch than to the eye. This picture is one of the later examples of de Heem's work and shows the slightly overloaded quality of a late virtuoso style which compares unfavourably with the simpler still life paintings of an earlier period. There is a curious lack of lightness and fantasy in these late still life works, which appeal more through their subject matter — the exquisite objects depicted — than through a particular pictorial form.

Jan Davids de Heem was born in Utrecht as the son of David de Heem, a well known flower painter. In 1671 he went to Antwerp where he remained to the end of his life.

Oil on canvas 26½ x 31½ in.

Signed above to r.

Coll.: Comte de l'Espine, Paris; Princesse de Croy, Paris.



GERARD TERBORCH 1617-1681

Portrait of a Lady

IN its enamel-like finish, its small scale and distinguished taste this portrait can easily be imagined as hanging in an interior such as Terborch depicted often in his work. It is a quiet picture; it does not disturb the even tenor of life by startling psychological interpretation or dramatic heightening of the personality. The figure is treated in the fashion of a still-life, and painted with great reticence of colour and exquisite craftsmanship. The delicate variations of grey from near white to black constitute one of the main attractions. Head and face are delicately modelled.

Nothing could convey better the difference between the average 17th century Dutch master and Rembrandt than a comparison between this *Portrait of a Lady* and Rembrandt's self-portrait. Both artists have painted their picture from the object before them. Rembrandt however gives expression to his personality in the vigorous, open brushwork, which reveals his "handwriting," his temperament. Terborch's personality is hidden behind an exquisite and conscientious craftsmanship. Rembrandt gives an impression of himself—Terborch copies nature. Terborch's art and taste show themselves mainly in his choice of subject-matter, composition and colour scheme. Here he reveals an exquisiteness of taste which was made into an end in itself by his greater contemporary, Vermeer.

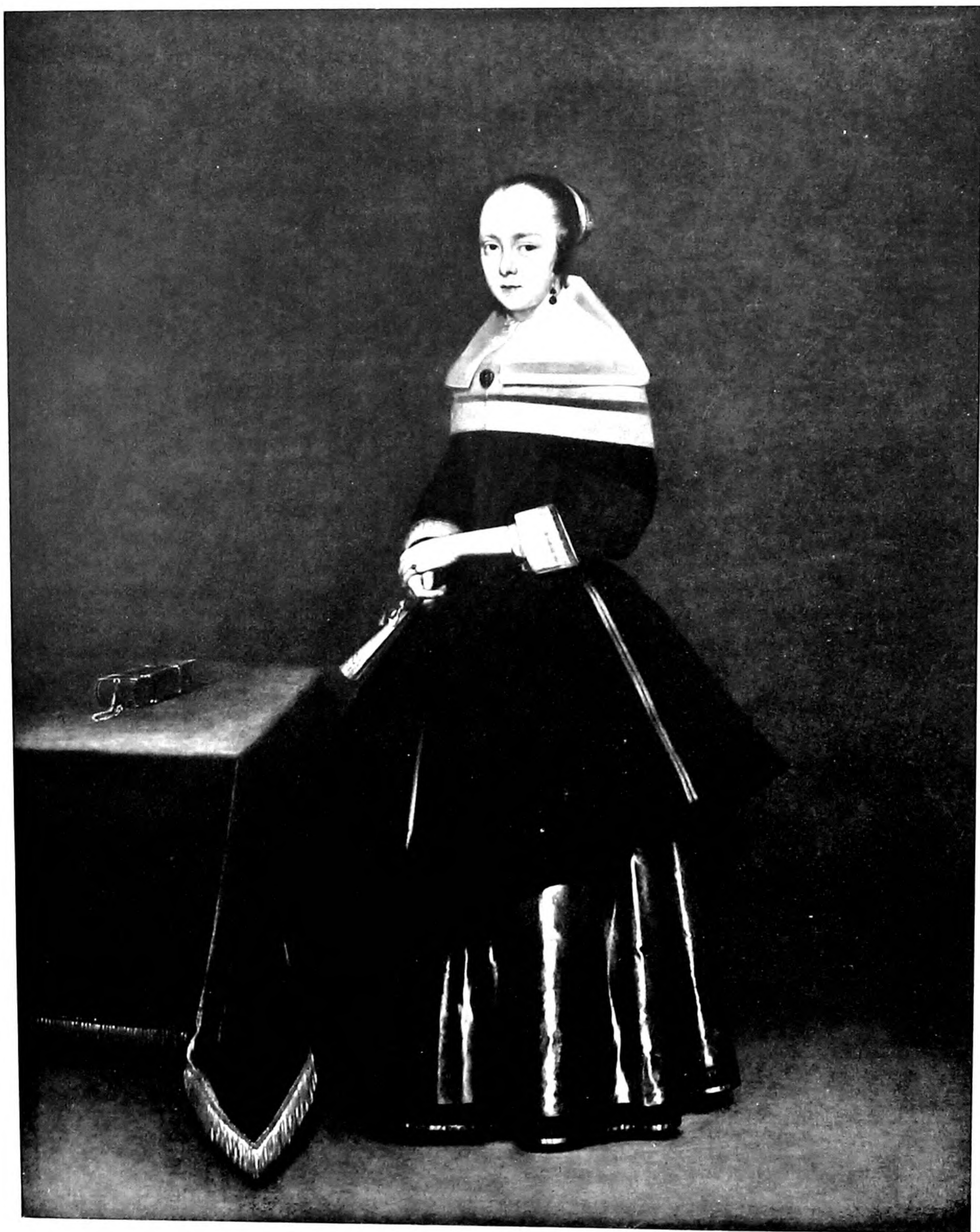
Born in Zwolle, Terborch studied at various places and was in Amsterdam when Rembrandt's fame began to rise. Travelled widely, also in Spain, where he may have seen the work of Velasquez. Settled in Deventer in 1654 where he became a respected citizen and stayed till the end of his life.

Oil on canvas 19½ x 26½ in.

Coll.: Rikoff, Paris 1907. M. Bromberg (Hamburg), Dr. Ernden.

Lit.: Hofstede de Groot, Catalogue Raisonné, Dutch Painters, Vol. V, No. 384.

Felton Bequest 1946.



JAN STEEN c. 1626 - 1679

Interior

LIKE many of Jan Steen's works this picture deals with merry-making in homely family surroundings. The big room, with its canopy bed in the left corner, is occupied by people drinking and smoking, and in the foreground we see a family group. This simple scene is dramatized by the introduction of a special incident: in the background a man has risen; holding his glass in one hand and taking off his hat with the other—he is proposing a toast to the family group with such eloquence of mime and gesture that one almost hears the words spoken. The studied posture of his figure and the curiously majestic attitude of the woman suckling the child, strike an incongruous note and even bring to mind the exaggerated pathos and gesticulations of an amateur stage play. It is known that Jan Steen stood in close connection to the Haarlem rhetoricians, an actor's guild composed of small burghers and artisans who employed their leisure in amateur acting.

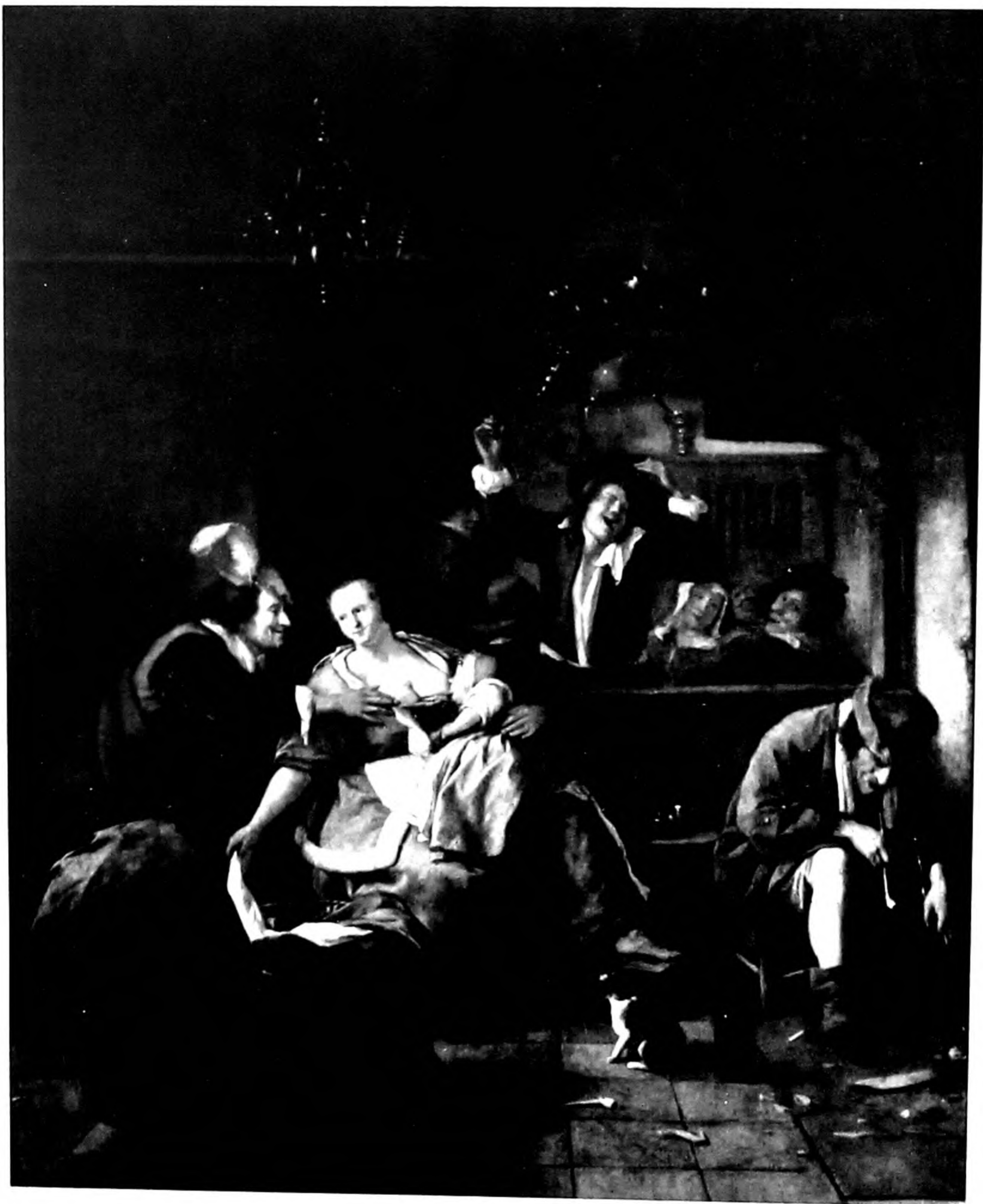
Jan Steen is one of the few Dutch masters who commands a light spirit and a humorous vein together with a remarkable gift for figure drawing. The picture is carefully composed, and the gay touches of red in the man's cap, the woman's foot, and the blanket of the cradle effectively bring out the foreground group to which the rest of the picture is subordinated.

Jan Steen was born in Leyden as the son of a brewer and studied his art with Adrian van Ostade and others. Rented a brewery in Delft, but lived in the Hague and in Warmond. His pictures, like those of his master Ostade, depict the life of his immediate surroundings, with an occasional touch of satire.

Oil on panel 16½ x 21 in. signed J. Steen in foreground below cradle.

Coll.: Possibly Tendal, Hague 1809; W. Wells, Redleaf 1848; Duke of Cleveland; Lord Barnard 1922.

*Lit.: Hofstede de Groot, Catalogue Raisonné, Dutch Painters No. 579.
Felton Bequest 1922.*



JACOB VAN RUISDAEL 1628/29 - 1682

The Watermill, after 1650

ONE of the first artists to specialise exclusively in landscape painting, Ruisdael reveals himself fully in almost any example of his work, and although he showed his talent to greater advantage in some of his coast scenes, "The Watermill" contains all the characteristics of his style.

The water running over the woodwork of the wheel and splashing in white foam in the river below, forms the main theme of the composition. The wheel, the crooked tiles of the dilapidated roof, the twigs and branches of the trees are faithfully delineated without recourse to conventional pattern. The scene is kept in a very low key and every detail is dramatically subordinated to the main impression; the twilight landscape is harmoniously contrasted with the sky and the clouds which are still touched by the rays of the sun. Much of the beauty of the picture lies in the proportions allotted to the water, the hillside and the sky. The white foam on the water, the blossoms on the tree to the right accentuate the prevailing dark. The sky and clouds impart a feeling of the vastness of the world beyond and relate the subject to a wider scene.

It is interesting to compare "The Watermill" with a painting of the same subject by Ruisdael's follower, Meindert Hobbema (repr. in *Propylaen Kunstgeschichte*). Hobbema has included the whole of the mill building, giving some of the activities of people entering and leaving the mill. The picture is lighter and more animated, and places less emphasis on the dark tree formations beyond the mill. The comparison shows us the two artists at work: Hobbema choosing a view containing various points of human interest and variety of detail. Ruisdael sombrely excluding everything except the water falling over the wheel and the rising sky line of the trees. Both Ruisdael and Hobbema chose their subject to express their mood and painted in a naturalistic manner. They do not, like Rembrandt and Vermeer, invent a formal language symbolic of feeling.

Jacob Ruisdael was born in Haarlem and possibly taught by his uncle, Solomon Ruysdael. The subjects of his pictures show that he travelled in northern Europe and in Norway. His work was little understood in his own day and never enjoyed the popularity of the ideal landscapes of Berchem and Both. Lived in Amsterdam from 1659 to 1681, when he returned to Haarlem where he died.

Oil on canvas 27½ x 25 in., signed VR in monogram on riverbank to l.
Coll.: The Rt. Hon. Lewis Fry.

Lit.: Hofstede de Groot Catalogue Raisonné, Dutch painters no. 146. G. Rosenberg, Ruisdael, Berlin, 1928, no. 98.
Felton Bequest 1922.



MELCHIOR D'HONDECOETER 1636 - 1695

The Poultry Yard

BORN into a family of poultry painters, Melchior de Hondecoeter found a well-established clientele for his quaint art. He added spice to a familiar subject by borrowing certain tricks of the "grand manner." The scene is set in a southern landscape with blue mountains and a golden sky. Rare and aristocratic types of fowls and ducks are assembled at the foot of a classical building. They are arranged in the formal, triangular composition which frequently recurs in Hondecoeter's work. There is some evidence of a fight having taken place between the roosters and the hen to the left: the rooster's gorgeous plumage has been torn and chickens stare in astonishment at the feathers strewn on the ground. The fresh local colours stand out vividly, and each fowl is delineated with the exquisite care and attention to detail characteristic of the Dutch still-life painters.

The Poultry Yard is as far removed from the homely animal picture which was the rule in Dutch 17th century art, as are the ornamental late still-lives by de Heem and others from the simple still-lives of an earlier period. Italian and Flemish influences predominate in the virtuosity of treatment and the collection of rare and unusual objects is a main part of the conception. It does not come as a surprise to find that this picture once formed part of the collection of rareties belonging to the eccentric William Beckford, the author of "Vathek."

Melchior d' Hondecoeter was the son of a professional poultry painter and studied also under his uncle Jan Weenix, famous for his paintings of dead game.

Oil on canvas 65½ x 56¼ in.

Signed M. D. Hondekoeter.

Coll.: William Beckford (1807); Lord Taunton, Quantock Lodge.

Felton Bequest 1920.



British Painters of the Seventeenth and Eighteenth Centuries

THE art patronage on the Continent during the 16th century had led to the formation of various notable collections and particularly in Spain the foundations had been laid for the now famous galleries of the Prado and the Escorial. Acquaintance with these treasures during his visit to Spain induced Charles I to build up an English Royal Collection which would enhance the prestige of his Court, and many of his acquisitions still form the gems of the galleries at Buckingham Palace and Windsor Castle at the present day. With the help of foreign artists, Charles also brought into being the first important school of English portraiture. Though his reign and its cultural achievements were cut short by the effects of the King's disastrously short-sighted general policy it had lasted long enough to imbue the English aristocracy with a relish for old masters and portraiture and thus laid the foundations of developments in the 18th century.



GEORGE ROMNEY: *Lady Hamilton as Cybele.*

Among the foreign artists drawn to the English court, van Dyck, one-time assistant to Rubens and a man of courtly accomplishments and infinite adaptability of genius, soon became pre-eminent. True to the painter-cavalier tradition of the High Renaissance, van Dyck, who had been given a house at Blackfriars and a summer residence in the country, imitated the life of the English nobles. Van Dyck's popularity as a painter rested on his ability to temper realistic likeness with idealisation and to imbue his figures with that social dignity which has made him the ideal of fashionable portraitists till the present day.

English painting remained for the most part in the hands of foreign artists and bound to the court till the death of Charles II. When in the early 18th century the court ceased to be the centre of art activities, artists had to look for ways and means to make themselves known to a wider public. Picture dealers then only dealt in foreign and old art. There were as yet no exhibitions at which English artists could show their work. During the first half of the century, artists strove to form societies for the furtherance of art and the economic protection of artists. The first great exhibition was arranged in 1760 in the rooms of the newly-formed Society of Arts and from then on exhibitions continued to be held yearly in various

places until the foundation of the Royal Academy in 1768. Public exhibitions of works of art were such a novelty that free exhibitions were stormed by the mob; nobody could see any of the favourite pictures for the crowds, and the Society of Arts had to engage six policemen to keep order in a single room. With the occurrence of regular exhibitions art criticism began to appear in the papers and the interest in painting grew rapidly beyond the small circle of aristocrats who had been the sole patrons in the 17th century.

With a widening public appreciation, English art branched out into hitherto unexplored fields. After two centuries devoted mainly to portraiture English art received an impulse towards genre painting from the newly emerging realistic and sentimental novel which flourished in the early 18th century. In his illustrations to Richardson's novel *Pamela*, Highmore renders for the first time in English painting a varied picture of the domestic life of the great English country houses. Like his friend Hogarth, by whom he was greatly influenced, he includes in his observations the contemporary scene, portraying incidents of everyday life and the relationship of people to each other. The story of the novel as it finds expressions in Highmore's illustrations, is shortly this. Pamela, a humble servant maid in the household of Squire B. prepares to return to her parents after the death of her Mistress, the mother of the squire. Persuaded by the squire she stays on, only to find herself exposed to his various and ingenious attempts at seduction. The third picture of the series (the first of the Melbourne pictures) shows Pamela in a fainting fit following the squire's sudden entry into her bedroom. On the following morning Pamela has packed her bundle to go home and the picture shows her hugging her poor little bundle of clothes and disdaining the elegant dresses (presents of the squire, lying in a heap at her feet), rejecting them as 'the price of sin.' She was not destined to reach home, however. The squire instructed the driver of the coach to proceed to another of his country seats, where he kept her prisoner in the care of a brutal housekeeper. Highmore depicts these scenes in various plates, showing Pamela driving off in front of the stately mansion in a coach and four, and shrewdly arranging for a hide-out for her letters during a walk in a charming enclosed country garden at her enforced seat of residence. After another attempt at seduction, the squire, reformed by Pamela's steadfastness, resolves to marry her. In the next picture, the eighth of the series, Pamela welcomes her father in the presence of the squire and his relatives (the third of the Melbourne pictures). Before the curtain could fall on the happy scene, Pamela had, however, yet to brave the high-born relatives of the squire who objected to the uneven match.

The pictures tell a complete story in themselves, and appeared engraved in book form, with a short explanatory text in English and French attached to each plate. In painting this series Highmore had a twofold aim: counting on the widespread popularity of the novel he hoped that the reading public would bestow favour on his illustrations and he also addressed himself to all those who could not buy paintings but would purchase the cheaper engravings. Patronage for figure paintings of this kind was indeed not to be forthcoming till the end of the century. The great wealthy public of the middle of the century still demanded mainly portraiture from its painters. Yet Hogarth and Highmore were the pioneers of the satirical, moral, sentimental or romantic pictures, telling stories of high life and low life, stories of virtue and evil which became fashionable in the work of Morland, Wheatly, Rowlandson and others towards the end of the period.

Another subject of painting, neglected in England in favour of portraiture, but remaining an ever-present challenge through the examples of the 'old masters'

was the mythological subject. George Romney, next to Reynolds and Gainsborough the most fashionable and successful portraitist of the time, forever dreamt of subject painting, and found a compromise in his depictions of the mythological posturings of Emma Hart, later Lady Hamilton. Romney's idealisations of his sitter as Bacchante, Daphne and others are well known. A hitherto unpublished drawing said to represent Emma Hart as Cybele, and possibly a study for a lost painting, shows the strong tonal contrasts and the disregard for imitation of detail



JOSEPH HIGHMORE: *Pamela preparing to return to her parents.*

characteristic for his style of drawing, which expresses the highly charged, emotional quality of his imagination, and shows his nervous, rapid manner of working. Drawings of this kind, and Romney's illustrations to themes taken from Shakespeare, painted to be reproduced in engravings, were among the examples of English work which stimulated the wholly imaginative style of William Blake.

ANTHONY VAN DYCK 1599-1641

Rachel de Ruvigny, Countess of Southampton as 'Fortune in the Clouds' c. 1640

THIS portrait arrests our attention at first sight. No special concentration, no particular mood is needed to be impressed by the majestic composition and the strong notes of colour. The beautiful face, with its dark eyebrows and eyes, is effectively framed by the gracefully arranged locks. The slanting look, the self-confident display of the luxuriously ample figure exert a voluptuous fascination. The subtle grey-green of the robe has been thinly glazed over a broad light underpaint, and its effect is strengthened by contrast with the warm tones of the background.

Van Dyck has invested his figure with an allegorical meaning. A curiously ambivalent character pervades the representation; vital and alluring as a woman the Duchess is at the same time endowed with all the haughty majesty of high social rank; her ample figure is supported by rolling clouds; threatened with death and the uncertainty of fate (the breakable crystal of the globe) she yet embodies Fortune. The motto of the portrait might be said to be "Vulnerable yet Triumphant" and it would seem likely that the death of the sitter was the occasion for its creation.

Rachel de Ruvigny was of French origin. A contemporary English source described her as of "goodly personage . . . excellent eyes . . . and a most sweet and affable nature; was nine years a widow, much courted in France, yet held her reputation intire." One can only conclude from this description that Van Dyck's dramatic and exciting fantasy somewhat overstated its case. He was not concerned with giving a subtle interpretation of character but rather with creating an emblem of power, wealth and social idealization.

A native of Antwerp and the most brilliant assistant of Sir Peter Paul Rubens, Anthony Van Dyck received his introduction to aristocratic elegance at the North Italian court of Genoa. He visited England and finally settled there in 1632 as principal Painter-in-ordinary to their Majesties. He was the first court-painter to be knighted by an English King and lived on an equal footing with the aristocracy to whom he owed his commissions. Blending artistic integrity with the highest social success, Van Dyck's fame has haunted fashionable portrait painters in all succeeding centuries.

Oil on canvas 50½ x 86 in. below to the right a later inscription.

Coll.: Lord Lucas, Panshanger.

Lit.: R. W. Goulding Walpole Society vol. VIII 1920, pp. 76, 39 pl. XLIII (see also for replicas, previous lit., and for provenance of the portrait from the family of the sitter).

Felton Bequest 1922.



SIR PETER LELY 1618-1680

Margaret Lucas, later Duchess of Newcastle, c. 1643

IT is a matter for regret that Lely's portrait was not painted thirty years later, when Margaret Lucas had become the notoriously eccentric Duchess of Newcastle. This portrait still shows her as a young girl posing in a manner reminiscent of many of van Dyck's portraits: the figure is placed in three-quarter profile, one hand grasping the fold of the skirt, the other holding a scarf before her. There are some vigorous passages of painting in the silvery satin gown; the subdued russet of the scarf and faint blue of the ribbon on the bodice form the main accents of colour; the face is rendered with the conventional mixture of haughtiness and erotic appeal.

"What a vision of loneliness and riot the thought of Margaret Cavendish brings to mind," writes Virginia Woolf. The Duchess of Newcastle was perhaps the earliest English woman who wanted to write, to be a poet and a philosopher. But the emancipation of women was still a thing of the future. While her contemporaries Milton and Pepys acquired a thorough classical education at school and later at Cambridge the young Duchess had to be content with amateurish instruction in dancing, music and languages learnt at home. To quote again "she frittered her time away scribbling nonsense and plunging ever deeper into obscurity and folly." At sixteen years of age she became maid of honour to Queen Henrietta Maria, and her virtuous ways, together with her inclination of learning, made her the laughing stock of a court which countenanced only frivolity. In 1644 she accompanied the Queen into exile in Paris, and there she married William, Duke of Cavendish, in whom she found an understanding companion. They returned to England after the Restoration, where they retired to the country. The Duchess grew very eccentric; on her infrequent visits to London she used to create a sensation by appearing in theatrical fancy dress. Pepys refers to her in his Diary—"the whole story of this lady is a romance and all she does is romantic. Her footmen in velvet coats, and herself in antique dress, as they say . . . there is as much expectation of her coming to court that so many people come to see her, as if she were the Queen of Sheba."

Of Dutch origin Peter Lely or Pieter van der Faes was born in 1618 in Soest near Utrecht. He came to England in 1641 with an already established reputation and became the unrivalled successor of van Dyck. He was equally successful under the Commonwealth and during the Restoration and carried on the "cavalier" tradition of Rubens and van Dyck in art and life.

To judge from the age of the sitter the portrait must have been painted between 1642 and 1644. The ascription to Lely is based on the tradition of the Wrest Park Collection, originally the seat of the sitter's brother, the Duke of Kent. The identification is based on a later inscription on the picture below to the right: Margaret Lucas, sister to John, Lord Lucas, Grandfather to Henry Duke of Kent.

*Oil on canvas, 37½ x 45¼ in.
Coll.: Wrest Park.
Felton Bequest 1934.*



JOSEPH HIGHMORE 1692-1780

Lady Davers Ill-treats Pamela, c. 1740-1745

From a Series of 12 Illustrations to Samuel Richardson's 'Pamela' (1740)

THIS picture depicts one of the last adventures of Richardson's heroine. Lady Davers, the sister of Squire B. and one "of the haughtiest Ladies in England" pays a visit to her brother's bride and attempts to force Pamela by threats of violence into annulling the marriage. Alarmed at Pamela's cries of fear the housekeeper and servants, who have been listening at the keyhole, rush to the assistance of their mistress.

Following the avowed practise of William Hogarth, Highmore made his pictures his "stage" on which his figures act a "dumbshow" and express their thoughts and feelings in eloquent gestures. Pamela effectively forms the centre of the triangular composition. Background and figures are brushed in with broad and transparent strokes of subdued browns and greys, enlivened by a few faint local colours; the two main figures, Pamela and Lady Davers are emphasised by the use of white and pink impasto painting in the frills and ribbons of the dresses and the fleshtones. A red orange on the table, almost in the centre of the composition, adds the one vivid note of colour, which gives a touch of rarefied taste to the painting.

The various characters are eloquently contrasted in type: the rough and uncouth features of the housekeeper and the servants almost verge on caricature and once more prove Highmore's indebtedness to his friend Hogarth. Pamela, a serving-maid, should by implication participate in the "vulgar" features of her rank. But since Pamela is also an "ideal type," a "moral example," Highmore (following Richardson) endowed her with the slim, tall figure, the finely shaped face and the graceful movements of natural beauty, pre-destined, as it were, by fate to the elevated rank to which she ultimately rose.

Joseph Highmore was born in London, where he practised as an articled attorney. He later studied painting under G. Kneller and for a time came under the influence of Hogarth. The remainder of the Pamela series are divided between the Fitzwilliam Museum, Cambridge, the National Gallery in London and the Tate Gallery. Engraved by Benoist and Truchy in the set of 12 illustrations published in book form in 1745 and 1762.

*Oil on canvas, 4 pictures 24½ x 29½ in.
Coll.: McDermont McCalmont 1920.
Lit.: The Connoisseur 1921, LX, 39.*



ALLAN RAMSAY 1713-1784

The Countess of Cavan 1751

ALLAN RAMSAY was the first important portrait painter of the Scottish School and the forerunner of the great period of 18th century portrait painting in England. Son of a poet and bookseller he early came into contact with the intellectual circles of Edinburgh. He formed his refined and urbane style under the influence of French painting with which he became acquainted at the French Academy in Rome, and on his return to England his art soon out-moded the work of English and foreign portraitists then acclaimed in London. He was introduced into London society by Dr. Richard Mead, the famous physician, connoisseur and patron of the arts, and retained his connections with Scottish society on his frequent visits to Edinburgh.

The portrait of the Countess of Cavan dating from Ramsay's best period, shows a subtle sense of tone and colour. The arrangement of blue and white of the dress forms an effective contrast to the clear fleshtones, and the colours are supported by the quiet background and the decorative painted-stone-oval of the surround. Figure and head are conceived as a flat pattern and light and dark contrasts enliven the design. Though lacking in sensuous handling of paint the portrait is executed with great delicacy of brushwork.

Contemporaries acclaimed the "naturalness" of Ramsay's portraits. The strong features of the Countess of Cavan are rendered in an unflattering yet restrained manner. The artist was obviously more interested in his sitter as an individual than as a social type, and the picture differs markedly from the summary conventionality of the portraits by Lely and Kneller.

Allan Ramsay was born in Edinburgh; received his training in London and later in Rome, where he attended the French Academy. On his return he settled in London where he soon became successful. Was appointed painter to the King in 1761. Of good education he belonged to the intellectual circles in Edinburgh and in London and was a frequent guest of Dr. Johnson's. Wrote a number of pamphlets on matters of public interest and a Dialogue on Taste. Ramsay spent the latter part of his life in Rome where he devoted himself to the study of archaeology.

Oil on canvas 23 $\frac{3}{4}$ x 28 $\frac{5}{8}$ in.; companion piece to portrait of the Earl of Cavan from the same collection which was dated 1751.

Coll.: A. J. Sanders, Leeds.

Lit.: Sir James L. Caw, Walpole Society, Vol. XXV, 1936-7, p. 53.

Felton Bequest 1920.



SIR JOSHUA REYNOLDS P.R.A. 1723-1792

Miss Susannah Gale 1764

CLAD in a rose-coloured skirt with a white front the figure of Miss Gale has been set effectively against a subdued background of a brown and grey-green park landscape. The well balanced composition, the happy organization of light and shade give the picture a decorative and animated character, which would have lent dignity and grace to the walls of any of the large 18th century mansions.

Attitude and setting of Miss Gale are reminiscent of various of van Dyck's portraits. Yet Reynolds did not, like Lely, borrow a formula, but he understood the value of effective "staging," and he combines with it the use of warm tones and a low key sometimes reminiscent of Rembrandt. Miss Gale is presented in a dignified pose, perfectly befitting her worldly rank.

All through the 18th century English artists received predominantly portrait commissions and most of them suffered under the enforced limitation placed on their talent. In his discourses Reynolds praised history painting as the only subject matter worthy of a great artist. It was however just this theoretical preoccupation with "history" which lent to Reynolds' portraits those qualities so peculiarly his own. He invented ever-varying forms of design, often devised ingenious allegorical allusions and gave a deliberate grandeur to his compositions which was destined to relegate to oblivion the work of the smaller masters before him, and to influence the mode of thought of all his contemporaries. It was this quality which made his friend Edmund Burke write about Reynolds: "He communicated to portraiture a variety, a fancy and a dignity derived from the higher branches. In painting portraits he appeared not to be raised upon the platform, but to descend to it from a higher plane."

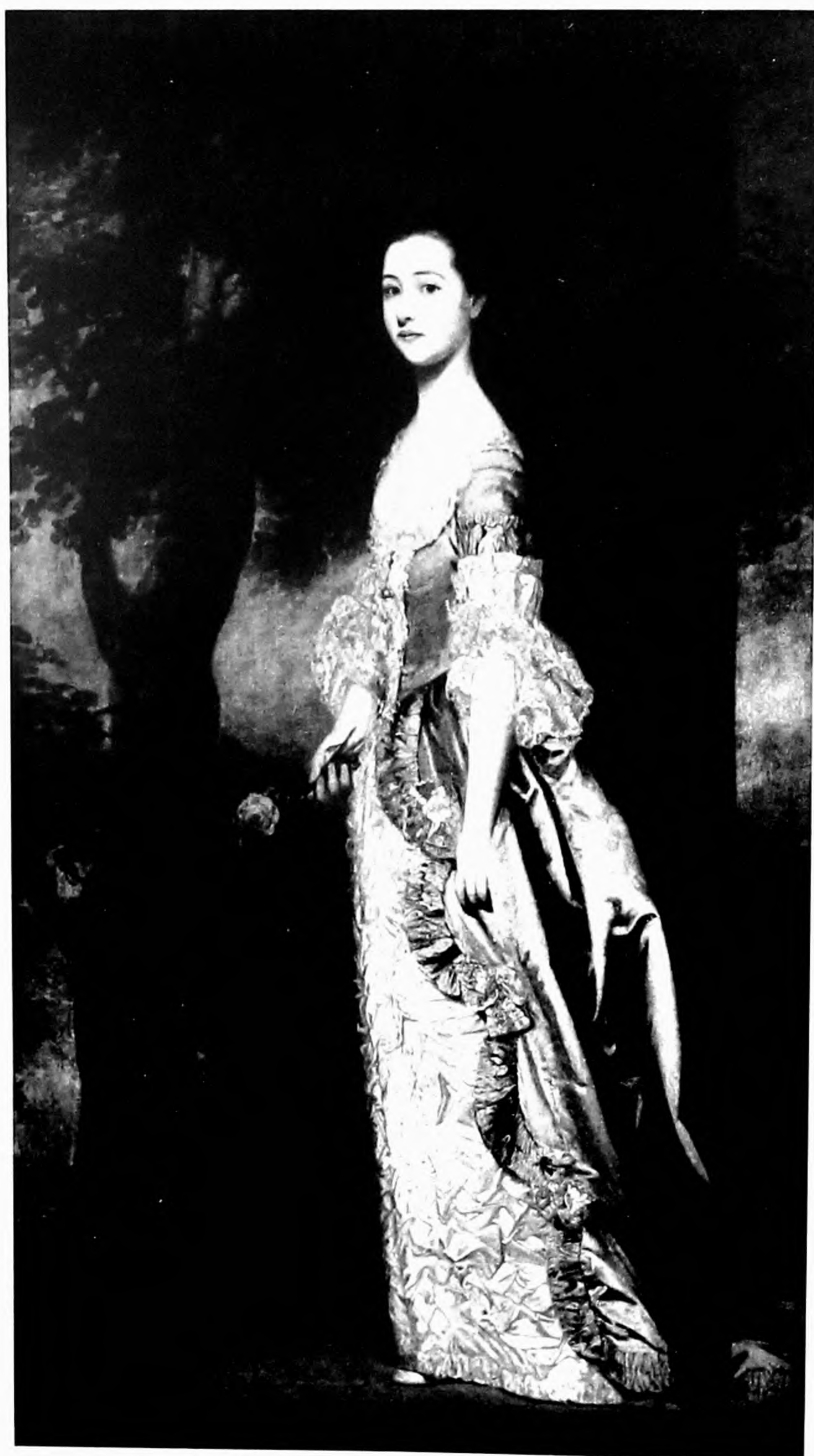
Sir Joshua Reynolds was a pupil of Hudson. After a sojourn in Italy he established himself in London as a portrait painter and soon rose to fame and fortune. He is said to have painted about 150 portraits every year. He was a distinguished intellectual as well as a great artist. Among his friends were the most outstanding literary men of his day, Oliver Goldsmith, Dr. Johnson, Edm. Burke, Laurence Sterne and others. His discourses, delivered by him as President of the Royal Academy, are an important achievement in literature as well as in aesthetics. No painter has ever invented such a variety of posture and incident in portrait painting. Miss Gale (afterwards Lady Gardner) was 15 years of age when this portrait was painted.

Oil on canvas 46½ x 79½ in.

Coll.: Rev. A. Gardner Cornwall (1900); Laurence Currie.

Lit.: Sir Walter Armstrong, Reynolds 1900 p. 207; A. Graves and W. V. Cronin, Reynolds, 1897-1901, vol. I, 342.

Felton Bequest 1934.



THOMAS GAINSBOROUGH R.A. 1727-1788

The Duchess of Grafton, c. 1767-9

WHILE intellect and hard work were the keynotes of Reynolds' achievement, Gainsborough can be called "The Man of Feeling" among the artists of his day. The quality which distinguishes his portraits is a natural, almost involuntary elegance, and an intuitive gift for likeness to which is added an exquisite feeling for colour and a suave handling of the brush.

The Duchess of Grafton is a work from the middle period of Gainsborough's life. The posture reveals to great advantage the even oval of the face, joined elegantly to the slight shoulders, surmounting the fragile figure. A grey-green underpaint has been left visible in the shadows around nose and mouth; by contrast it gives a tender transparency to the light fleshtones. The frills of the dress, the flowers and bows are lightly touched in, in a manner foreshadowing the free open brushwork of Gainsborough's later style. Though the portrait is not a deep interpretation of character, the exquisite technique conveys an impression of great vitality.

The ease and simplicity of his work made Gainsborough the favourite portrait painter of King George III and the Royal Family. A number of famous members of the social, literary and theatrical world of his day sat to him in London — his cottage girls and country children were painted for his own delight. Gainsborough regarded himself as a follower of Van Dyck, but elegance (which in Van Dyck's world was a social achievement and a sign of rank) was in Gainsborough's view a natural gift, shared equally by duchess and cottage girl. Gainsborough's ideal of human dignity is expressed in the grace of his portraits. His art achieves a rare harmony of idea and execution; his fastidious brushwork, his harmonious colours, appear as "graceful" gestures, and have the same importance for his art as deliberate composition had for the art of Reynolds.

Gainsborough was born in the country, in Sudbury, and later lived in Ipswich and Bath. He never lost contact with country surroundings and painted landscapes for his pleasure. Fond of playing music he founded a musical club in Ipswich. His racy conversation and sense of wit gained him many friends. The portrait of the Duchess of Grafton was painted between 1767-69 in the early days of Gainsborough's residence in Bath. The sitter, Elizabeth, daughter of Rev. Sir Richard Wrottesley, married the 3rd Duke of Grafton in 1769. She was a favourite correspondent of Horace Walpole's.

The handling of the picture suggests that it may have been painted by Gainsborough Dupont, the nephew of the artist.

Oil on canvas, 24½ x 29½ in.

Coll.: Lady Elizabeth Fitzroy (daughter of the sitter) 1st Baron Churchill (1837), 2nd Baron Churchill 1888, Sir William Agnew 1910, Sir George Agnew 1928, Count John McCormack 1931.

*Lit.: Sir Walter Armstrong, T. Gainsborough 1898, p. 120, 106.
Felton Bequest 1933.*



GEORGE ROMNEY 1734-1802

Edmund Law, Bishop of Carlisle 1781

GEORGE ROMNEY possessed an unstable temperament and his undoubted talent never came to full fruition, obstructed, as it were, by conditions which were unfavourable to the development of his particular genius. An imaginative artist, he lacked the stability of character and strength of purpose to stand out against the temptation of a successful career as evinced by the example of Reynolds. He saw his ideal in subject painting, but the pressure of public opinion weakened his resolve and his life ended in insanity.

Romney's work as a portraitist seriously challenged that of Reynolds and Gainsborough. It embodies some of the neo-classical tendencies which were to affect Flaxman and William Blake; and an almost austere simplicity and nervous, somewhat abstract quality characterises his paintings, which contrasts strongly with the sensuous style of his famous predecessors.

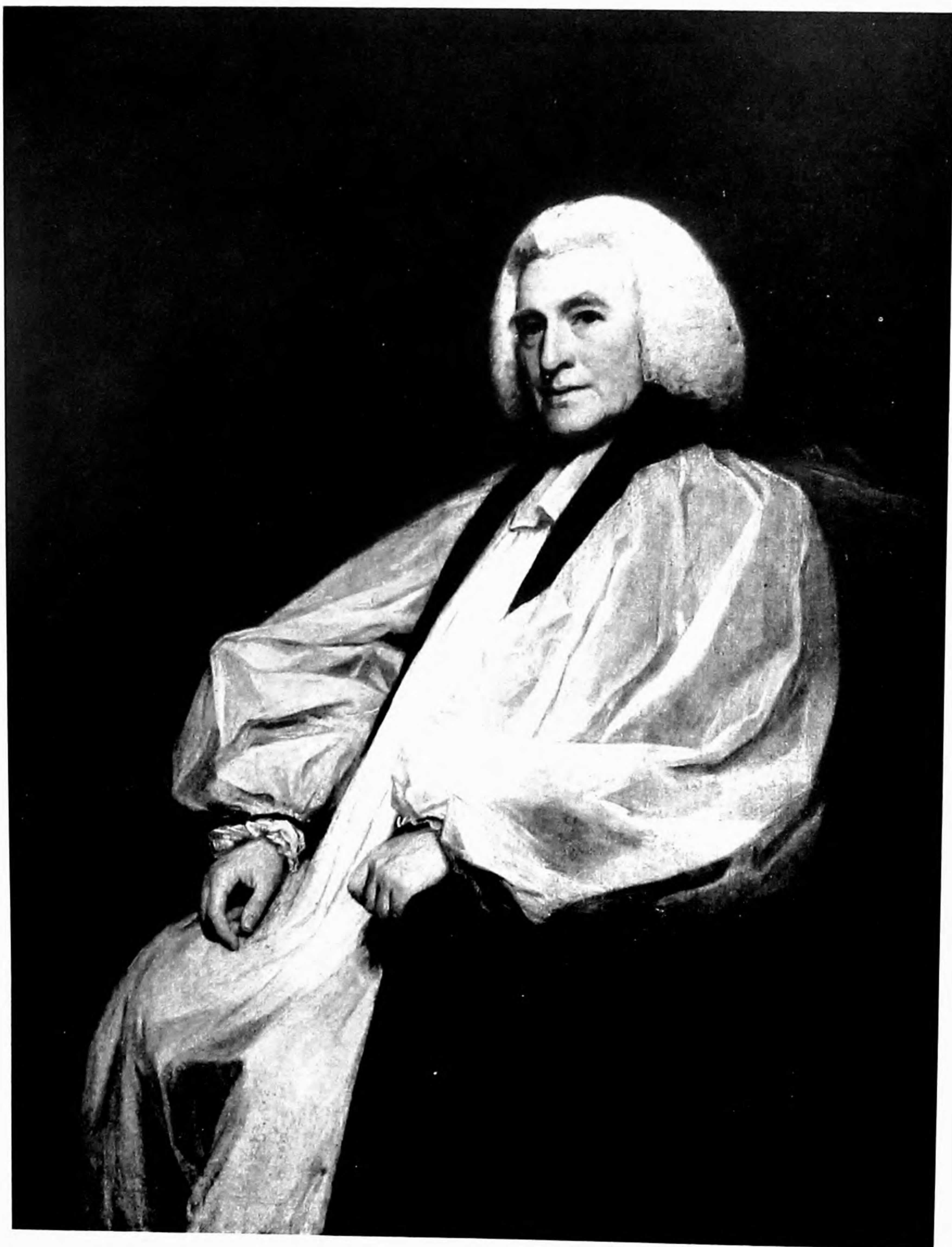
The artist was held to be most successful in portraying women, and the portrait of Edmund Law does not compare in vigour with his best female likenesses. Contemporaries referred to Edmund Law as a man of great softness of manners and of the mildest and most tranquil disposition. The figure is well placed on the canvas and evenly balanced by the back of the chair and the table to the left. The masses are well distributed but the execution is very summary, and Romney seems to follow more Sir Joshua's theoretical advice of "generalization of form" than his practice of pointed characterisation.

George Romney was born in Dalton-in-Furness in Lancashire. He went to London in 1762 and visited Paris and Italy before establishing himself in Cavendish Square. Died in Kendall in 1802.

Oil on canvas 39 $\frac{1}{4}$ x 49 $\frac{1}{4}$ in.

Coll.: Bishop John Law—remained in the family till 1920.

*Lit.: Rev. J. Romney, *Memoirs of G. Romney* London 1830, p. 198. H. Ward W. Roberts, *Romney*, London 1904, p. 91, no. 2. (Quotes sittings for this portrait in 1781; later writers give date of portrait as 1783 see A. B. Chamberlain, *Romney*, 1910, p. 135.) Felton Bequest 1920.*



SIR HENRY RAEBURN R.A. 1756-1823

Admiral Robert Deans

REYNOLD'S fame as a portrait painter penetrated everywhere towards the latter half of the 18th century and his influence was felt by painters inside as well as outside England. The fact that he did not leave his work to apprentices, the dignity and official status which he had acquired for himself, had set a public example: painters wished to emulate him and patrons expected a similar integrity from their favourites. It was one of the characteristics of Reynold's style that it offered a stimulus rather than enforced a manner and his followers, though obviously guided by his work, all developed a characteristic language of their own.

Raeburn's art and personality offer many parallels to that of the great President of the Royal Academy. He held a place in Scottish painting which brought him the designation of the "Scottish Reynolds." But he adapted the English master's example to express his own rather more vigorous and less intellectual nature and absorbed the lessons of Dutch portrait painting to suit his special requirements.

Admiral Deans is characterised by the inclusion of the emblems of his calling—the sea in the background and the telescope which supports his hand. To judge from his face, Admiral Deans, of whom we know nothing, may never have made any momentous decisions, but the pose chosen by the artist makes him look important, and the portrait is painted with great gusto and vitality. The main emphasis is placed on the form of the head which is strikingly analyzed in broad strokes of warm flesh tones; the relationship of the receding parts of the cheek to the frontal parts and the various planes leading to mouth and chin are brushed in with immense confidence. Coat and background are handled in a general way without distinction of surface textures, and the figure sits somewhat awkwardly in its frame.

Sir Henry Raeburn was born in Stockbridge, Edinburgh; he started as a miniature painter, and had no tuition as an oil painter. Came into contact with Reynolds in London who encouraged him to travel and study in Italy. After his return to Edinburgh in 1787 he became the outstanding society portrait painter of that city. Was knighted and appointed His Majesty's Limner for Scotland in 1822.

*Oil on canvas 27 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in.
Felton Bequest 1911.*



GEORGE MORLAND 1763-1804

The Farmyard

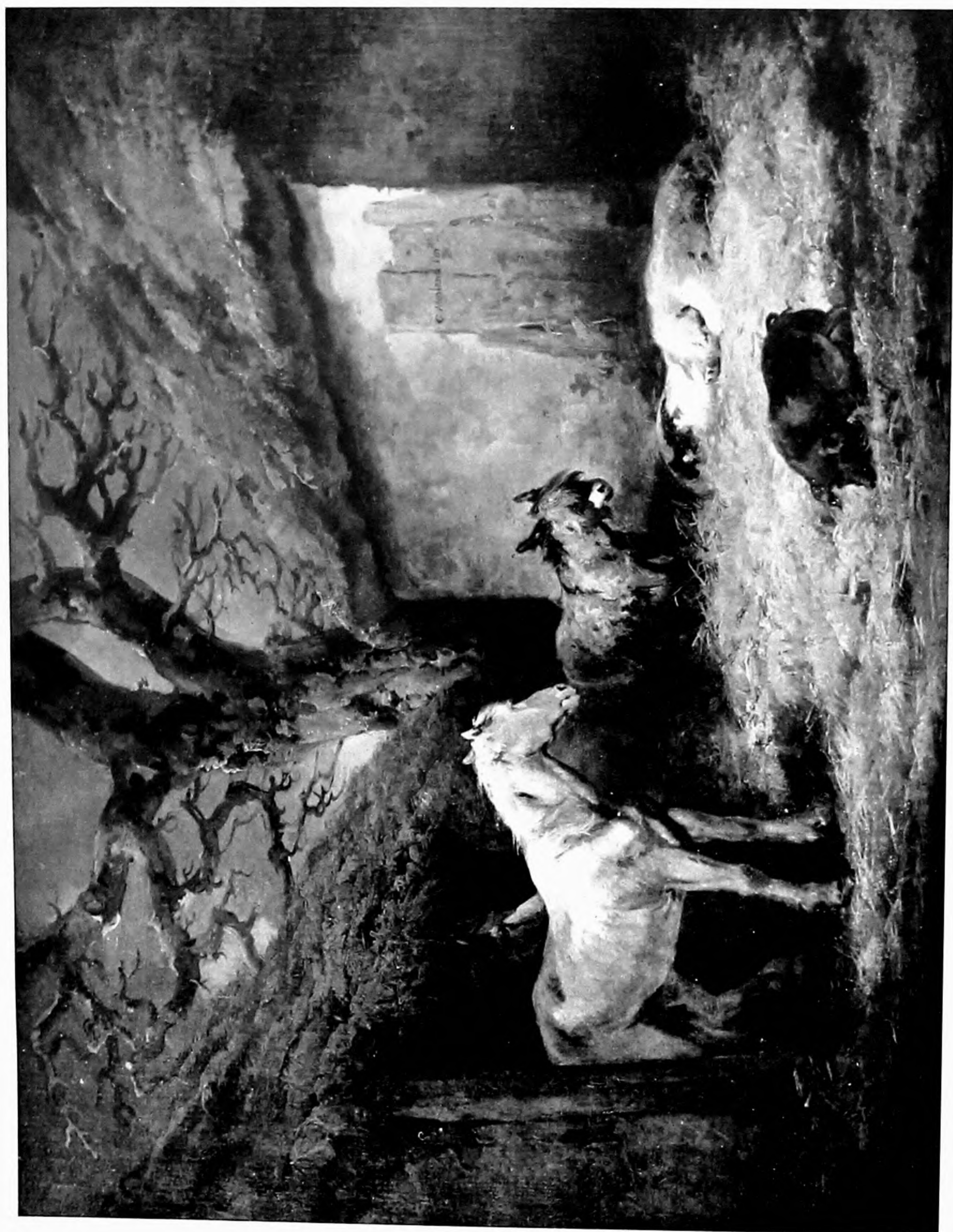
STIMULATED by the example of Dutch 17th century painting and the work of Hogarth many artists of the later 18th century in England began to choose the subject matter of their painting from the scene of contemporary life. The realism of their observation was tempered by a manner, from which a graceful emotional appeal was never lacking.

George Morland presented scenes from country life as the town dweller likes to imagine it—dairy maids look slender and appealing, showing none of the “degrading” traces of poverty and hard work; his country scenes possess a picturesque though somewhat unbusinesslike disorder; young school mistresses are taller and school boys better behaved than they were in Hogarth’s day. The grim social indictments of Hogarth gave way in Morland’s art to a complacent acceptance of an idealised social scene.

Morland’s country scenes rank with genre painting rather than with pure landscape art; they are fantasies based on country subjects rather than analyses of natural scenery. *The Farmyard* is painted in a dark key, warm yellow highlights contrast with the general brownish-grey tone of the picture. The rough, loose brushwork has a grace and natural ease all Morland’s own, and the rather traditional, centralized composition is vaguely reminiscent of the “grand manner.” Yet the rugged trees, the thatched, moss-covered roofs lack substance. The horses slowly leaving the stable and nosing in the morning air, the sleepy donkey, the little rooting pig almost suggest a story, and give an illustrative, literary character to the picture. The animals, well drawn, have a playful, endearing air, and differ romantically in their unkempt state from the coldly observed prize cattle of the Dutch 17th century masters or the highly bred, strictly formalized horses of the English sporting painters of Morland’s day.

George Morland was the son and grandson of painters. Born in London he received his training from his father; he travelled in France and studied the Dutch masters. William Ward, the engraver, became his brother-in-law and engraved many of Morland’s pictures. Morland is equally well known for his farmyard scenes and for his scenes from domestic life of the period.

*Oil on canvas 35 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in., signed on wall of r. cottage, “G. Morland pinxt.”
Felton Bequest 1911.*



THOMAS ROWLANDSON 1756-1827

Market Day at Waltham Abbey 1816

THE clown of English painting, Rowlandson gambols like a mischievous schoolboy across the English scene. Ruined by inveterate gambling he took to drawing caricatures for dealers in engravings and like Hogarth aimed his satire at the customs of the world around him. But unlike Hogarth he did not hope to bring about reforms. His work contains no moral; his broad and ribald drawings are inspired by an unflagging interest in the popular scenes of his day and a zest for life equalled only by his zest for gambling.

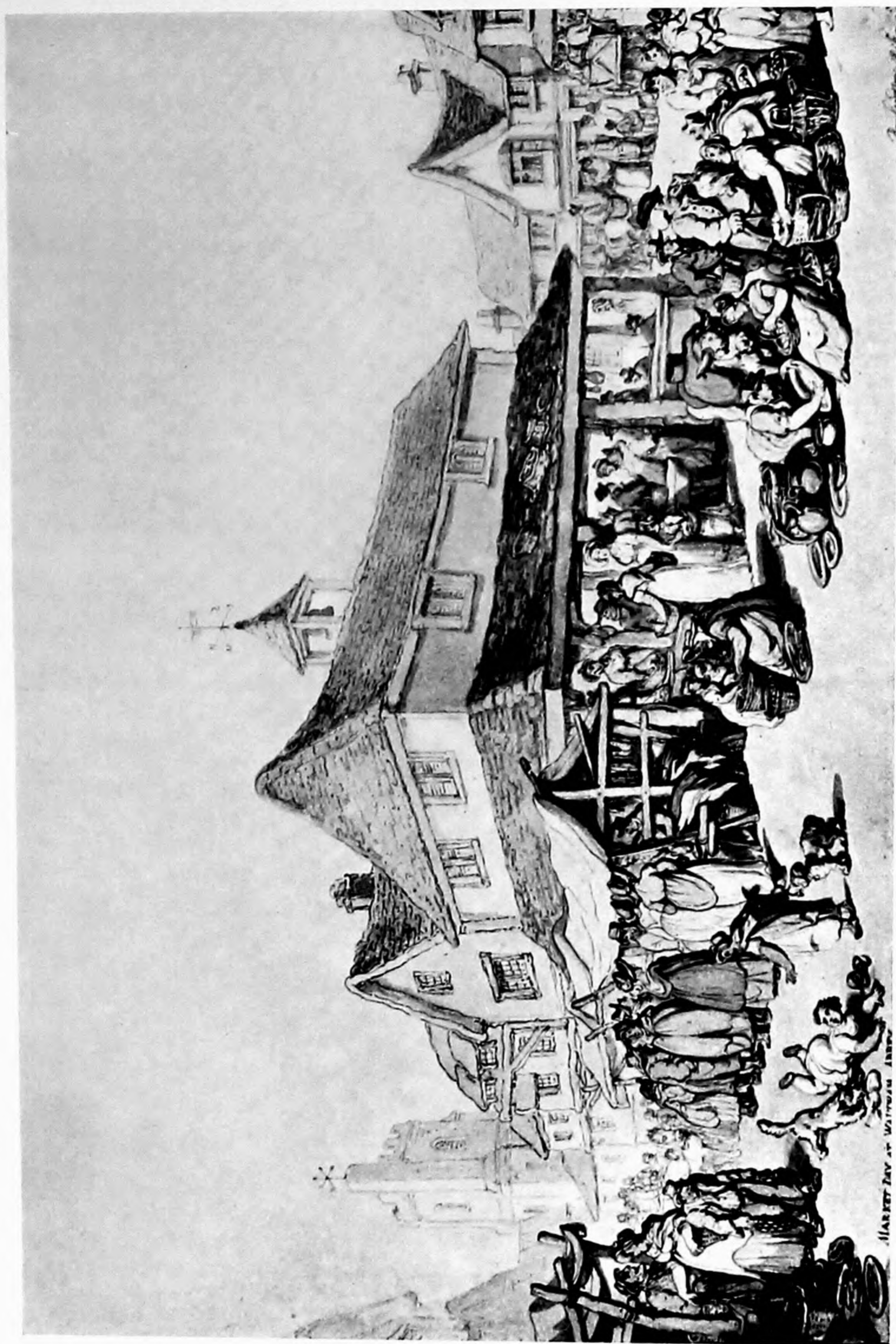
Market Day at Waltham Abbey makes play with the prevailing taste of the day for quaint old architecture and sentimentalized village life. The faintly exaggerated treatment lends a comic touch to the uneven roofs and rough beams of the market building. The crowds are divided into clearly distinguished groups. In the right foreground a ridiculously broad-nosed donkey brays at two women who are surrounded by a pile of household ware. To the right a gentleman is holding a goose by its neck and the round, fat figure of a man (indicating his love of good living) stands in comic contrast to the miserable, frightened outline of the bird which is soon to be his fare. To the left a girl overthrown by a big dog is flying head-on to the pavement. But the comedy of the individual incidents is only a minor part in the drawing. Its main delight for the beholder lies in the light, rapid and delicate penlines and faint transparent washes. As the pen dances across the paper, the varied details are drawn into a harmonious throng, figures and architecture blend together and the quick execution has some of the white heat and swiftness of a game played for high stakes.

When Rowlandson died his obituaries said that he "had drawn all England in the years between 1774 and 1809." His drawings range from life in London to life in the country, from sailors and soldiers to lords and parliamentarians, from tavern life to sport in the open fields, from holiday resorts of the rich to London quarters of the poor.

Rowlandson is a great clown, but he lacks the sense of tragedy which would have made him into a great jester. The motto of most of his work might be the "enjoyment of leisure." He shows his sailors on leave in port, his lords go hunting, his poor drink in the gin cellars of London. Even the Market Day has the character of a fair. All England seems to be at a fair. It comes almost as a surprise to remember that Rowlandson lived in the days of the French Revolution.

Thomas Rowlandson studied in Paris and at the Royal Academy Art School in London. He was an inveterate gambler who enjoyed the fashionable society of London, among whom he was a well-known character. He travelled in England and on the continent and worked for many years for Ackerman, the well-known publishers of prints.

*Watercolour 18 $\frac{3}{4}$ x 13 in. Signed and dated 1816.
Felton Bequest 1934.*



English Landscape Painters of the Eighteenth and Early Nineteenth Centuries

ANOTHER genre which made immense progress during the 18th century in England, was landscape painting. Just as historical and mythological paintings were only of interest to English patrons when imported from abroad, so landscape painting only appealed to them in the form coined by Claude Lorrain and

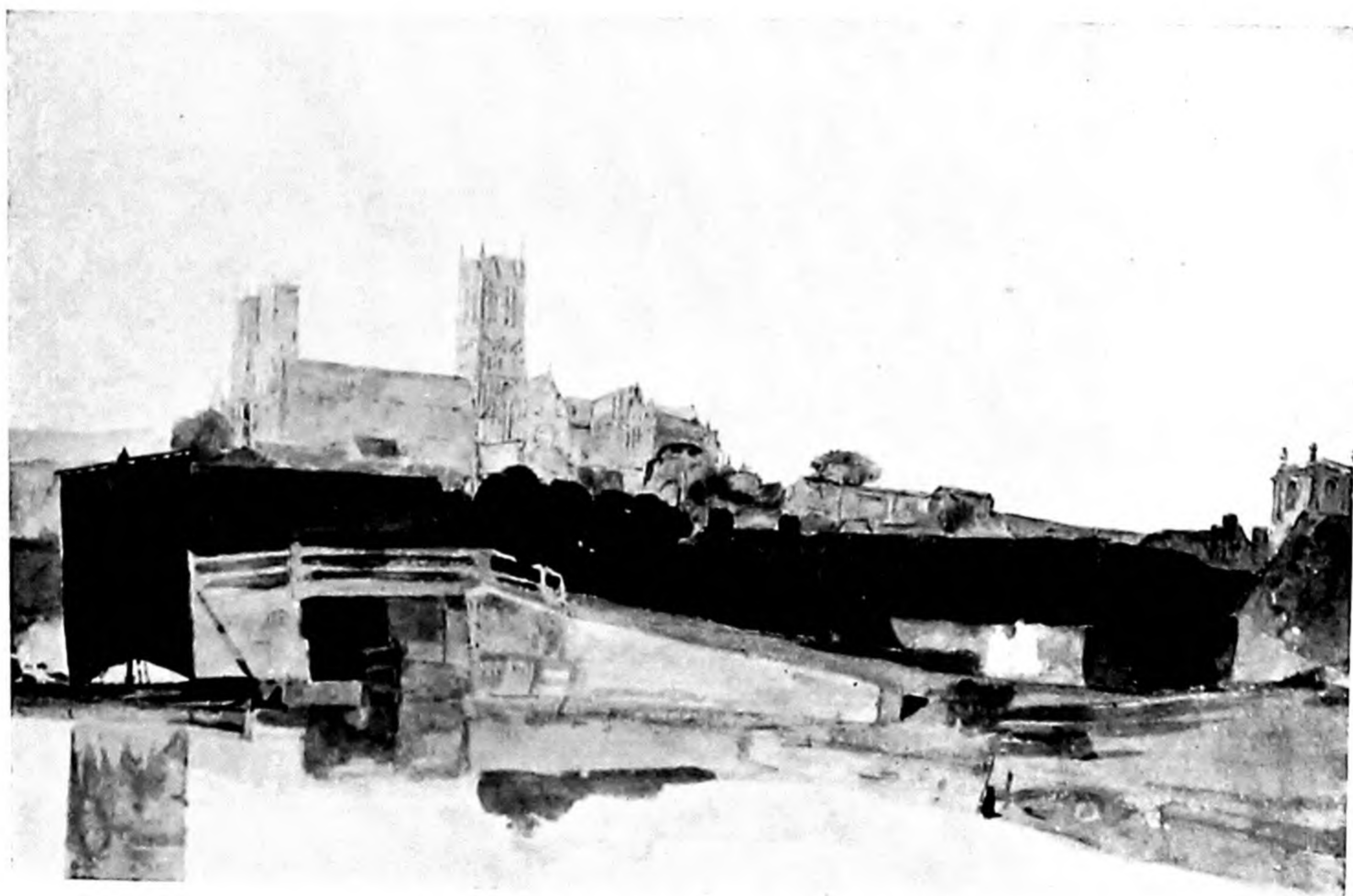


JOHN CONSTABLE: *Cloud Study*.

his followers or by the Dutch school. It has been mentioned before that Gainsborough painted landscapes for preference but was able to sell few during his lifetime. The impetus to original English landscape painting came from amateurs and private circles. J. R. Cozens, one of the first English water-colourists, painted for his friends and patrons Richard Payne-Knight, distinguished connoisseur and author, William Beckford, of Fonthill fame, and later for his physician and friend Dr. Thomas Monro. From Beckford's writings an insight can be gained into the spirit that animated these early lovers of landscape in England: Beckford writes in 1780 in a letter to Cozens: "The peaceful Palace and woody Hills which surround it (Beckford's house near Rome) shall bound my desires. There will we remain lost in our meads and copses, wandering carelessly about, offering sacrifice to Sylvan deities and fancying ourselves recalled to that primeval period when Force and Empire were unknown." Cozens and Beckford then, like Claude, aimed not so much at the observation of natural scenery for its own sake, but hoped to find through it a refuge from daily existence, searching for scenery which embodied a dream of happier, earlier life, the life of the 'Golden Age.' Landscape painting in England grew up in the dawn of romanticism, and in small circles of artists and their friends rather than in the official world of the Royal Academy. The house of Dr. Thomas Monro became a kind of academy for landscape artists in the late 18th century. A friend and patron of Cozens, Dr. Monro possessed many drawings by that artist which he gave his young draughtsmen to copy. He paid them for an evening's work and gave them a good supper. Turner, Cotman and Girtin were the most notable artists in this circle and derived from this work an insight into the importance of design and mood in landscape which formed the starting point for their development. Turner preferred the idealism of Claude; Girtin, de Wint and others developed a topographical genre; other artists followed the preference for Dutch representation of directly observed scenery which had already stimulated Gainsborough. Crome, and above all Constable, carried direct observation much

further than the Dutch masters had done, but they too were inspired by a romantic Wordsworthian emotion which found nature to be truer and nearer to God than the world of man. All have this in common that they no longer follow traditional patterns but rely on their own personal observation and arrive at fresh visions of nature never set down in paint before. They all lived more or less in isolation, withdrawn into themselves, accessible only to a few friends, and none of them achieved—nor indeed strove for—the public acclaim and elevated social position attained by the successful portrait painters of their day.

A number of the landscapes of this section were painted in the medium of watercolour. Applied without the help of the pen outline, the transparent wash, which was introduced by English landscape painters of the late 18th and early 19th century, was to remain a particularly British medium. The British temperament responded almost instantaneously to the lyrical, subdued effects of colour inherent in this medium and showed the touch of genius in the quick resolve and delicate skill needed in the execution of watercolour work. Peter de Wint's 'Lincoln Cathedral,' an unfinished watercolour, gives us an insight into the way the artist worked. The design has been sketched in in faint pencil lines. Then the middle tones have been laid in, and the darker tones of the roofs, the trees, the sail have been washed over the first fainter wash, with a broad brush loaded with paint. The light parts of the water and the sky remained unfinished. De Wint's approach resembles that of the older generation of watercolour painters, such as Cozens and Cotman. Turner evolved new ways of approach; he worked with fine brushes instead of broad ones, and towards the end of his life introduced a vivid and high-keyed colour range all his own. His minute and painstaking manner of working led many of his followers into attempts to imitate the effect of oil painting in watercolour; yet the watercolour medium again and again inspired British artists towards original and independent solutions, and significant contributions towards the great tradition of British art have been made in this medium by artists of all periods up to the present day.



PETER DE WINT: *Lincoln Cathedral*.

JOHN ROBERT COZENS c. 1752-1797

The Goatherd

View on the Galleria di Sopra Above the Lake of Albano, 1778

THERE is a poetic feeling, an atmosphere both grand and lyrical in the watercolours of John Robert Cozens. The magnificent silhouette of a huge group of trees is washed in in subdued tones of brown and grey-blue, against a sky which gradually grows white as the eye descends to the horizon. The trees are standing on a ridge and the low perspective, the overhanging branches give the onlooker a strangely exciting feeling of height and of the decline of the ground on the other side.

The scene was painted when Cozens was 26 years of age and visited Italy for the first time with his patron Richard Payne Knight, a wealthy critic, connoisseur and collector, who employed Cozens for topographical studies. Payne Knight having gone to Sicily in 1777 Cozens found himself alone in Rome, and from this period date a number of magnificent watercolours in which (most probably stimulated by such Swiss artists as Ph. Hackert and Ducros), Cozens for the first time arrived at a complex style, able to hold its own with oil painting, and which was to prove of profound importance for the development of watercolour work in England. Like Claude Lorrain, the great master of ideal landscape, Cozens preferred the atmosphere and light of dawn or dusk and aimed not so much at close nature study as at relating a theme in terms of a delicate medium and transforming it to a vision evocative of idyllic emotion.

From a letter written to Cozens by William Beckford, whom the artist had accompanied during a later tour to Italy, we may gain an insight into the feeling with which Cozens and his friends approached nature; Beckford writes: "Be assured you will find me ever the same romantic Being fond of the Woods and Mountains . . . Would to heaven that you were but here that we might flutter together the whole day in this world of elegance and when the sun declines enjoy our favourite hour in the Woods of Boboli."

J. R. Cozens was trained by his father Alexander Cozens and later came under the influence of Hackert, Ducros and Gore in Rome. Cozens' work shows the specialised approach and exquisiteness of taste which addressed itself to a small circle of connoisseurs, including Richard Payne Knight, William Beckford and Thomas Monro. Cozens was mentally deranged and under the care of Dr. Monro from 1794 till his death in 1797.

Watercolour 21½ x 17¼ in.

Coll.: Herbert Horne; Edward Marsh.

Lit.: C. F. Bell and T. Girtin, Sketches and Drawings of J. R. Cozens, Walpole Society vol. XXIII, 1935, no. 153.

Felton Bequest 1921.



JOHN CROME (OLD CROME) 1768-1821

Woodland Path

A PROVINCIAL drawing master, Old Crome remained untouched by the ideals of the London Royal Academy and received his inspiration from a few works by Richard Wilson and Meindert Hobbema, which he saw in a private collection in Norfolk. His very seclusion and his passion for nature made him into a pioneer of landscape painting. He devoted himself to the delineation of the scenery of his home surroundings, and studied extensively from nature. Crome was in the main a "re-discoverer" rather than an original creator. In his *Woodland Path* he adhered to the low key and the subject-matter characteristic of Dutch landscape art. Yet within these limitations he struck a lyrical, tender note all his own.

The main motive of *Woodland Path* is the dead tree, whose silvery trunk and branches are delicately outlined against the sombre tones of the foliage behind. This motif is supported by a carefully composed network of tree forms which lead the eye to the sides of the picture and back to the main theme. The half-broken-down wooden fence, the patches of light and shade on the ground, the pool in the foreground are woven into the composition which is heightened and supported by the triangular line of the foliage contrasting with the light sky.

All his life Crome remained attached to the work of Hobbema and he is said to have exclaimed on his deathbed: "Hobbema, my dear Hobbema, how much I loved you."

John Crome founded the Norwich Society of Artists in 1803 and became its President in 1810. J. S. Cotman was the Vice-President and among the members were Old Crome's son John B. Crome, James Stark, Joseph Stannard and others. Crome travelled in England and Wales and in 1814 went to Belgium, Paris and Boulogne. He died in Norwich in 1821.

Oil on canvas 20½ x 16¾ in.

Coll.: George Salting; Earl Balfour.

Lit.: C. H. Collins Baker, Crome, 1921, p. 136.

Felton Bequest 1938.



JOHN SELL COTMAN 1782-1842

The Ruins of Walsingham Priory c. 1810-12

AMONG other artists, Cotman had access to Dr. Monro's house, when he first came to London, and there he came in contact with Girtin, and Turner, both of whom were to play an important part in his life. He joined Girtin's sketch club together with other water-colourists such as Peter de Wint, John Varley and Constable, and his art gained as much from the influence of Girtin as from the interchange of ideas with other artists and the stimulus derived from common aims and artistic rivalry. While some of these water-colourists soon developed a style which more and more emulated the detailed effects of oil painting, Cotman's fine sense of design led him to achievements quite his own. Like Girtin he preferred architectural subjects and did a great many drawings and water-colours for topographical publications of various English Counties. His *Ruins of Walsingham Priory* shows a classical sense of design, perhaps inspired in the first place by the work of Cozens, but transformed into an English subject and raised to austere heights. The sense for integrated pattern and a sureness of the brushwork give his watercolours at times a strange likeness to Japanese woodcuts (which were unknown to him). The *Ruins of Walsingham Priory* represent the East end of the church; the shape of the ruin is carefully silhouetted against the background, appearing dark against the light sky and light against the dark trees and the ground. The ruthless subordination of detail to the general pattern has reduced the gothic tracery and niches to the appearance of a mosaic. The colour is laid down in thin broad washes on rough absorbent paper, the underlying pencil strokes are in parts left standing to indicate shape and texture of details.

Though topographical work was much in demand at the time, Cotman's austere manner and the lack of "human interest" in his drawings prevented his success; the nervous and over sensitive artist suffered from want and the drudgery of teaching, and never again reached the height of inspiration which animated his early work.

Born in 1782 in Norwich Cotman had from early youth been drawn to the old architecture of his home town. He settled in Norwich on his return from London and after Crome's death became the head of the Norwich school. After years of tragic struggle with poverty he was appointed Professor of Drawing at King's College, London, on the advice of J. M. W. Turner. He died in 1842.

Water colour $18\frac{3}{4} \times 11\frac{1}{2}$.

Coll.: The Rev. James Bulwer.

Lit.: Walker's Quarterly 1926, no. 21 pl. V.

Felton Bequest 1926.



JOSEPH MALLORD WILLIAM TURNER
R.A. 1775-1851

Mount Rigi at Sunset (Red Rigi) 1842

SHROUDED in mist and touched by the last rays of the setting sun, Mount Rigi is seen from Lucerne in the evening. The cold light of the moon is reflected in the rippling water. In the foreground some boats float in the twilight. Ruskin tells us that the watercolour was painted in the winter of 1841-2 from a pencil sketch made on the spot in the summer of 1841 and lightly washed in after Turner's return to the inn. This watercolour, of the artist's late period, owes much of its appeal to the subtle contrast of the muted pink of the mountain to the strong blue and blue-green of the water.

Like Constable, Turner here portrays a given natural scene—but he does so in a manner entirely opposed to that of his great contemporary. All his life, Turner preferred dramatic or exotic subjects to calm and familiar ones. The play of the elements, the grandiose side of nature captured his imagination. The cloud-laden scenery of the Swiss mountains, their clear light and transparent shadows tempted him to his last and daring adventures in colour. Despite its apparently simple "impressionist" character the "Rigi" contains all the elements of literary romanticism, and testifies in its minute and painstaking execution to the slow and deliberate manner of working characteristic of the artist.

Turner was introduced to the pictorial possibilities of mountain scenery when he was copying the alpine drawings of J. R. Cozens. A comparison with Cozens' work throws into relief the original and adventurous vision that urged Turner along the road of a continuous development, so that he began with the traditions of one century and finished by forestalling those of the next. Starting with the monochrome flat designs of the late 18th century he ended with the delicate atmosphere and coloured shadows which were so much admired by the French Impressionists.

Turner's attitude towards his art can best be illustrated by a remark made to a friend who complained that he had never seen the colours of Turner's paintings in nature. "Don't you wish you had?" was the caustic answer.

J. M. W. Turner—This painter of Swiss, Italian, and English landscapes, seascapes and coast scenes was born in and ever returned to the metropolis of London. Elected a member of the Royal Academy in 1802 he was one of the few artists to achieve distinction at such an early age. Travelled in Italy, Switzerland and France. Died unmarried. Turner left a large fortune and bequeathed to the Nation a collection of his work which was housed in the Tate Gallery.

Watercolour 11 $\frac{3}{4}$ x 18 in.

Painted in 1842 for H. A. J. Munro of Novar.

Coll.: H. A. J. Munro, 1877; J. Ruskin, 1900; J. E. Taylor, 1912; Captain T. A. Tatton, 1928; W. Jones, 1942. R. H. Turner.

Lit.: J. Ruskin Catalogue of Sketches and Drawings by J. M. W. Turner 1890, p.71; Sir W. Armstrong, Turner, 1902, 264, 136.

A Sketch for this water colour, done in 1841, is in the National Gallery, London. Felton Bequest 1947.



JOHN CONSTABLE R.A. 1776-1837

Hampstead Heath

WITH the advent of John Constable and Joseph Mallord William Turner, the connoisseur's piece and the topographical view in landscape painting are left behind: these English painters take their place alongside the great masters of European painting.

"Hampstead Heath" is not an elaborate rendering of an idyllic spot or an exercise in fine composition. It can hardly be called a "subject" at all in the sense of traditional landscape painting: apart from a few houses in the distance to the left we see nothing but the earth and the sky. The elemental forces of nature seem to assail us; the scene vibrates with light and air. Scattered clouds are swept across the sky; the sun begins to break through after a shower of rain, and the light touches the ground and outlines the formations of the quarry in the foreground, and the plains in the distance. There is no obvious drama in the handling of the picture; no forced romanticism, no obtrusion of sentiment; the lights are scattered across the ground in abbreviated touches of impasto paint; the beholder has to stand a certain distance away to experience the full effect of this scene.

John Constable conceived Nature as benign and fruitful, as the scene of changing seasons and of man's peaceful activities. He possessed an unusual knowledge of wind and weather, acquired through ceaseless observation. A study in the National Gallery shows how cloud formations are set down briefly against a blue sky. On the back of this study we find the following inscription: "5th September, 1822 10 o'clock. Morning, looking South East very brisk wind at West very bright and fresh grey Clouds running fast over a yellow bed about half-way in the sky. Very appropriate for the coast at Osmington." Beside such rapid records of momentary impressions Constable made more elaborate sketches in oil such as the Hampstead Heath, and among these, rather than in his large finished oil paintings, some of his best work is to be found.

Contemporaries were struck by Constable's unidealized rendering of weather, generally termed "bad." "Bring me mine ombrella," Fuseli is said to have exclaimed in front of one of Constable's pictures. Yet realism for its own sake was not Constable's aim. One of his famous sayings indicates the spirit in which his observations were made. "No arrogant man was ever permitted to see Nature in all her beauty. If I may be allowed to use a solemn quotation I would say most emphatically to the young painter: 'Remember now thy Creator in the days of thy youth.'"

Born in East Bergholt in Suffolk in 1776 as the son of a miller, John Constable acquired early the knowledge of wind and weather which were to play such an important part in his work. After studying at the Royal Academy Schools in London and acquiring a wide knowledge of the old masters of landscape painting Constable retired to his home town and devoted himself to studying directly from nature. In 1824 three of his pictures were hung at the Paris Salon where his genius was instantly recognised and exerted a profound influence on French landscape painting.

Oil on Canvas 24 $\frac{1}{4}$ x 15 $\frac{3}{4}$ in.

Coll.: Lt. Com. Horatio M. McKay, Langdown Firs.

Lit.: R. Leslie Life of Constable, ed. by Hon. A. Shirley 1937, p. LXIX, p. 132 (Cloud study). Felton Bequest 1939.



RICHARD PARKES BONINGTON 1802-1828

Low Tide at Boulogne

BONINGTON'S work forms an important link between English and French art of the early 19th century. An Englishman by birth he learnt to paint in watercolours in Calais, taught by a French master who had been a friend and pupil of Thomas Girtin's. Later Bonington became a close friend of Delacroix's, whom he inspired by his use of the watercolour technique and his clear, high-keyed palette; Delacroix's influence on Bonington can be felt in his *Odalisques* and his historical studies. At an early age Bonington showed remarkable technical facility, verve and directness of approach, and a keen eye for picturesque scenery. His successful career was cut short when he died of consumption at the age of 25.

Though *Low Tide* is the size of a sketch, it has the character of a large-scale finished painting. The picture has been rapidly brushed in, but the rapidity is not that of Constable, keeping up with changes of light and weather, but seems dictated by a feverish temperament. The well-integrated composition gives prominence to the striking cloud-effect; the clear blues of the sky and the sea have a pleasing freshness and are masterfully balanced by a few patches of red in the foreground group of women. Bonington has preserved much that is characteristic of watercolour work in the clear colours and broad brushwork of his canvas.

Though his landscapes portray scenes from everyday life, they show a preference for picturesque aspects which form a deliberate contrast to the rapidly developing urban scene of Bonington's day, and reveal the same romantic spirit in which the artist painted his historical scenes from the life of kings and the nobles of the 16th and 17th centuries.

Richard Parkes Bonington was born at Arnold near Nottingham. His father, an unstable character, was at one time governor of Nottingham gaol. His mother was a schoolmistress. His father later set up as a drawing master, and settled in Calais in 1817 as partner in a firm of emigrant Nottingham lace makers. In Calais Richard Parkes received tuition from Louis Francia. Went to Paris in 1818, where he studied at the Louvre, the Ecole des Beaux Arts and with Baron Gros, and where he met Delacroix. He toured Northern France, and visited England and Italy. Died in London in 1828.

*Oil on millboard 7 x 8 $\frac{3}{4}$ in.
Bequeathed by Alfred Felton 1904.*



William Blake's Illustrations to Dante's Divine Comedy

THE late 18th century marked the beginning of a schism in English art. Led by the Royal Academy a tradition of formal portraiture had been established which, met by a widespread demand from the wealthy strata of society, stifled the growth of imaginative forms of art. Artists who rebelled against the standards thus established, often found support from the less wealthy art lovers; circles of amateurs and literary societies encouraged an individualistic and specialised art unconnected with the main stream of contemporary thought. Thus we find, side by side with the dashing official portraits of Sir Thomas Lawrence, R.A., the light-hearted social satires of Thomas Rowlandson, the oversensitive, formalized landscapes of Cotman and the mystic visions of William Blake.

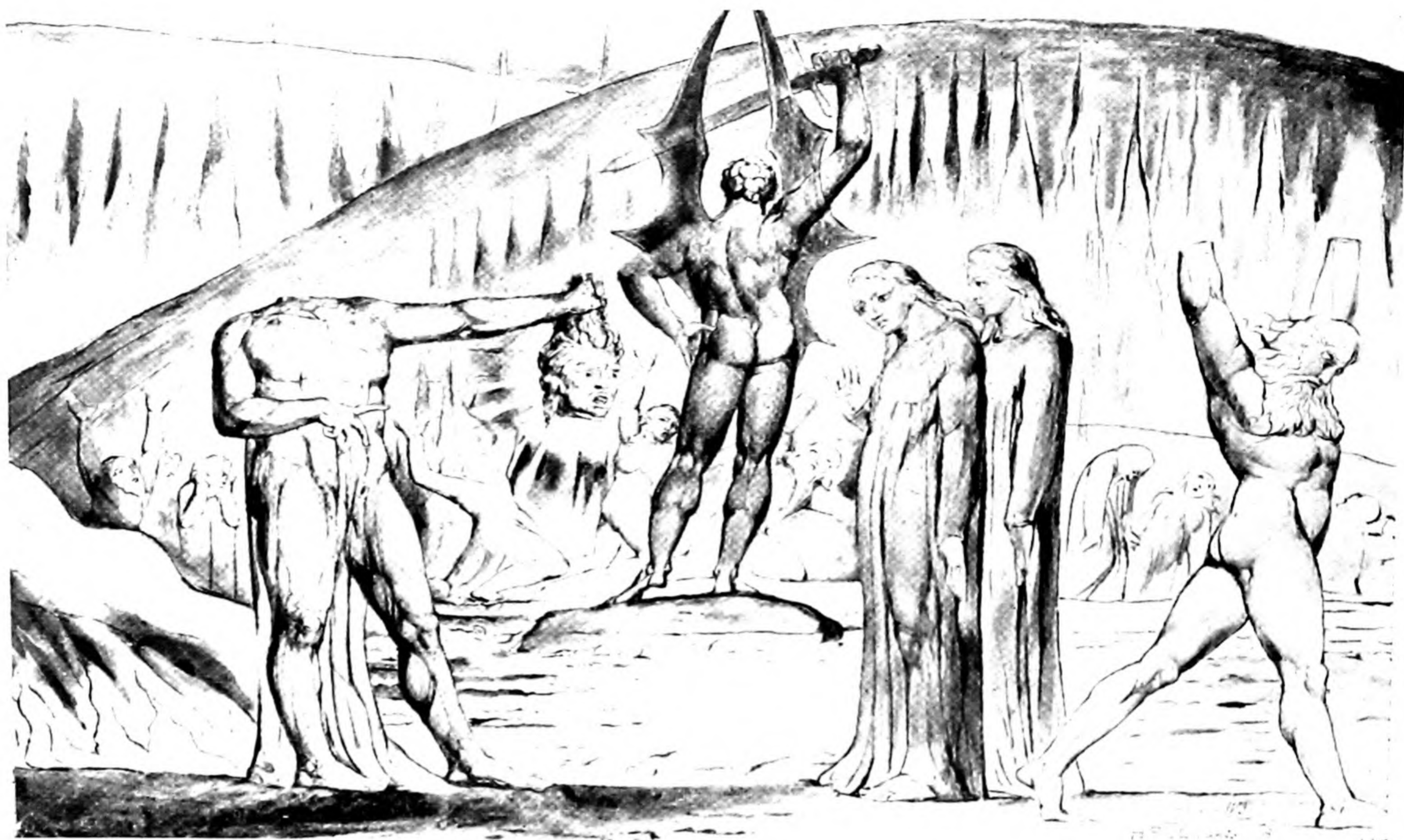
Blake, brought up in the beliefs of Swedenborg and trained in the profession of line engraver, depended for his living entirely on reproductive engraving for publishers, and later on the support of individual friends and patrons such as the artist John Linnell, who commissioned the drawings for Dante. He never received any official encouragement, and lived all his life in obscurity and among people whom he vastly surpassed in creative power and energy of invention, above whom he towered and who got from his genius a wholly unreciprocated stimulus. The tremendous intensity of his nature was turned inward and he communed in his mind with the great writers and artists of the past; little semblance is found in his pictorial work to the actualities of his day; he disdained the study of nature and concentrated on the visions of his imagination.

"I know this world is a world of Imagination and of Vision. I see everything I paint in this world, but Everybody does not see alike," Blake wrote. He formed early what might be termed a "vocabulary of forms," drawn from engravings after Italian masters, mainly after Michelangelo, and from gothic statues in Westminster Abbey and other medieval work. These influences still appear in the illustrations to the *Divine Comedy* where they are welded into a personal and harmonious style.

He saw his visions in terms of his "formal vocabulary," and the rhythm that pervades them reflects the tremendous excitement, the compelling nature of his emotions; again and again he stressed the need for enthusiasm in art. "Mere enthusiasm is all in all." Contemporaries report how he worked at night 'under his very fierce



WILLIAM BLAKE: *Dante entering the Fire of Purgatory.*



WILLIAM BLAKE: *Mosca de Lamberti and Bertrand de Born.*

inspirations, which were as if they would tear him asunder, while he was yielding himself to the muse, sketching and writing.'

The Dante illustrations must have been drawn from such sudden inspirations, since Samuel Palmer reports that "he designed the whole set (102) during a fortnight's illness in bed" in 1824, sitting up like a patriarch, surrounded by books. Without preliminary studies from nature, with few alterations still visible in the underlying pencil outlines, the whole tremendous scheme was set down as he had visualized it in his imagination.

Blake died before the series was finished, and many of the drawings have remained incomplete, some are mere sketches, some in varying stages of completion and only about seven of the drawings in Melbourne have been carried to their final form. This very unevenness of execution enables the student to follow closely Blake's particular manner of working. Finished and unfinished drawings are spread evenly over the whole series; Blake seems to have worked some drawings up to a certain stage, carrying some further, finishing others and leaving a number in their first sketchy state.

In the plate of 'Mosca de Lamberti' the colour washes have been evenly applied to the whole page, but they do not as yet appear in full strength. Repeated colour washes and greater strengthening of outline would finally carry the design to completion, as for example in the Antaeus, where the dark figure of the giant composed of grey intermingled with light red, is set against a deep blue sky—a colour scheme repeated in the clouds and in the flames. The combination makes this drawing one of the most successful colour harmonies of the series.

The drawings should not be seen without previous knowledge of the poem which they illustrate. The mystical experience related by Dante, who in the *Divine Comedy* passes through errors of the world and their retribution to gradual enlightenment, found an echo in Blake's soul. His reference to his own "voices" made years before the Dante illustrations in a letter to a friend show how akin Blake's spirit was to that of Dante. "If you" his voices threatened, "who are organized by Divine Providence for spiritual communion, refuse and bury your talent in the earth . . . sorrow and desperation pursue you through life, and after death shame and confusion of face to eternity!" Thus from his very soul, he understood Dante's sufferers in the *Inferno* as rebels against Divine Providence, people who refuse to use their "talent," people who are prisoners of their own uncontrolled natures.

Blake was inspired to do his drawings by a set of illustrations, drawn by his friend Flaxman, and published in pure line engravings in London in 1793. No comparison could serve better than this to demonstrate the height at which Blake's imagination and artistic power soared above that of his contemporaries. Flaxman had occasionally hit upon a forceful motif, such as the devil and the figure of Bertrand de Born in the *Schismatics*, but his drawing was pedantic and he lacked a sense of design. His conceptions are no more than the raw material, the impure form which going through the fire of Blake's imagination emerges changed and purified.

Flaxman's *Inferno* drawings depict single horrifying incidents—Blake welds all incidents into an abstract pictorial form symbolizing horror and torment. Throughout this part he employs severe rhythms, harsh and angular verticals and horizontals, spiky flames, petrified attitudes and figures enlarged to monstrous size. In 'Mosca de Lamberti' the regular spacing of the figures conveys a harsh rhythm, repeated more rapidly in the pointed row of flames at the back. A continuous movement carries the eye from the figures of Bertrand de Born with his head in his hand towards the left. The hillside at the back rises with the movement of the devil's sword, echoes the throng of evildoers passing the devil, and gives a feeling of inescapable imprisonment to the scene. Dante and Virgil, to the right of the devil, are depicted in what Blake would have called their "spiritual form," without attempt at historical likeness.

How completely, in almost medieval fashion, Blake's feeling expressed itself in abstract form can be seen in his use of the "aureole," a kind of screen which separates important figures and their surroundings and heightens their importance. In Antaeus part of the sky surrounded by a ring of clouds acts the part of an aureole and adds immeasurably to the overwhelming impression of the giant figure.

The giant Antaeus, like a vastly exaggerated dream variation on Michelangelo's slaves from the Sistine Ceiling, is one of Blake's most arresting figure designs. This conception shows how Blake was fired by single word images as much as by the story he was illustrating. Dante describes how Antaeus bent down to place Dante and Virgil into the lowest ring of the *Inferno*. In this description the poet uses two similes; he refers to the giant as a tower when a cloud is going over it, and also as the mast of a ship (*Inferno* Canto XXXI, 136-145). Both these images have found expression in the long arm stretching down vertically, drawn with as few curves and as straight outlines as compatible with the human form. The boldness of the invention, which symbolizes the dynamics of cosmic forces and of the ungoverned instincts of man carries this design beyond mere illustration, and reveals the spirit of Dante's and Blake's mystical philosophy. (See Frontispiece.)

A new set of formal symbols appear in the pages illustrating Purgatory, which differ strongly from those used in the *Inferno*. Dante describes the walk through Purgatory as the ascent of a mountain. References occur in the text to the vast expanse of sea left below as the wanderers ascend. The path winds round the outside of the mountain. Blake's illustrations often take the scenery described as the stage of the incidents depicted. All Purgatory drawings emphasise an upward movement: while a great number of the *Inferno* drawings were oblong, upright compositions are given preference in Purgatory. Spirals of clouds, the undulating, varied forms of vegetation add a new and softer rhythm to these drawings.

Dante entering the Fire (Purg. Canto XXVII) shows the path obstructed by flames. "There the banks flashed forth flames, and the cornice breathes the blast upward, which bends them back, and keeps them away from it." (Purg. Canto XXV.) Blake shows the flames bending back in an undulating rhythm, evenly spaced floating figures appear in the fire, from which Virgil and Dante are separated by wider spacing. The colour scheme is light with faded reds and green predominating, the outline delicate and free.

In Paradise the scheme of the forms of design varies once more, and some of Blake's most audacious visions can be found in this part, which by nature of its abstract theological thought, has placed formidable obstacles in the way of all Dante illustrators. Blake avoids all monotony, all repetition of design in his drawings; spheres, spirals, flame-like aureoles, winged patriarchs, abstract arrays of heads fill his pages. In St. Peter and St. James (Paradise, Canto XXV), he depicts the Saints as over life-size figures in conformity with their spiritual importance. They are enclosed in enormous flames, and rays of light traversing all sides give a feeling of infinite space. The curious, foreshortened figures suggest the forms of birds; here again Blake's imagination has been stimulated by Dante's word image where he refers to the advent of St. James as "when a dove taketh his place with his companions." Blake's deep sincerity and the harmonious use of abstract design instils such drawings with a curiously haunting power.

Blake's "formal vocabulary" owed much to the manner of line engraving of his day and certain features such as the emphatically outlined muscles, the "prettyfied" faces are disagreeable to the modern eye. Yet Blake's very consistency in the use of these features gives them a symbolic rather than a realistic meaning. Through his renunciation of naturalistic detail, Blake gained complete mastery of design. There is much in his work which foreshadows the concerns of painters of the 20th century.

It has often been pointed out that Blake cannot be fitted into any scheme of English art. Though Blake stands outside the main stream of English 18th century art his early manner of drawing resembles the style of Barry, Flaxman, Stothard and Romney. His friendship with Flaxman and Fuseli, though interrupted by irritations and misunderstandings, lasted for many years. Fuseli, a Swiss, did not come to England till he was 38 years of age. Before this he was in close contact with writers who foreshadowed the period known as "Sturm und Drang," which rescued German poetry from the domination of reason and French taste. Fuseli defended imagination against reason, enthusiasm against polished practice, the cult of a wild individuality against social convention, and felt himself to be in tune with nature and the universe. Not enough is known at present about the exact relationship between the two artists, though they were close friends for more than twenty years. The emphatic exaggerations, the startling effects of Fuseli's Dante

illustrations drawn in Rome between 1776-1780, are more akin to Blake in feeling than the careful line drawings of Flaxman's, from which Blake took some of his motives. But while Fuseli and Flaxman both adhered to the conventional classicist style, Blake moved towards a personal conception of form. Only an artist of Blake's energy of spirit could have drawn from a second-rate contemporary tradition and inadequate engravings after work of past periods the stimulus for such highly original and expressive work.



WILLIAM BLAKE: *St. Peter and St. James with Dante and Beatrice.*

WILLIAM BLAKE 1757-1827

Capaneus (Inferno, Canto XIV)

ON their wanderings through the circles of the Inferno, Dante asks Virgil: "Master, who is that great spirit, who seems to care not for the fire, and lies disdainful and contorted, so that the rain seems not to soften him?" It is Capaneus, King of Thebes, who is being punished for excessive pride and defiance of God. Dante and Virgil appear side by side to the left. Dante is turning away from the sufferer with a gesture of pity. The resting figure among the flames is a tortured image of disdain and pride. Blake was inspired to its invention by Michelangelo's Adam which he knew from engravings. But Blake has changed the easy, balanced, "classical" attitude of the Renaissance figure into one of constraint—face and body are forced into the frontal aspect, the arms cling closely to the body and the figure is confined into one unbroken outline. By surrounding the figure with an aureole of flames and strokes of lightning Blake conveys the impression of a soul imprisoned by its own fury. The design echoes in the language of form the emphatic nature of the words in which Virgil addresses Capaneus:

"O Capaneus, in that thy pride remains unquenched,
Thou art punished more: no torture except thy own raving
Would be pain proportioned to thy fury."

William Blake, mystic, poet and illustrator, was born in London. Apprenticed to the line engraver James Basire in 1771 for seven years; also studied for a short while at the Royal Academy Schools, but can be described as self-taught in colour engraving, watercolour work and drawing. For the greater part of his life, earned his living as a professional engraver. Received support from his friends and patrons William Hayley, Thomas Butts and John Linnell. His circle of friends included such artists as John Flaxman, Henry Fuseli, John Varley and others. Had few followers and never achieved public recognition in his life time. All Blake's art was inspired by his own or other poet's writings and his mystic beliefs.

Watercolour drawing, 14 x 20 in.

Coll.: From a series of 102 illustrations to Dante's Divine Comedy, commissioned by John Linnell, in whose family the set remained till 1918, when it was divided between the Tate Gallery, the British Museum, the Ashmolean Museum, Oxford, the Birmingham Art Gallery and the National Gallery of Melbourne, which acquired 36 watercolours through the Felton Bequest, in 1921.

Lit.: A. Gilchrist, Life of W. Blake, 1863, vol. I, 323, 3; vol. II, 216-223. Illustrations to the Divine Comedy of Dante by W. Blake. The National Arts Collections Fund, London 1922 (priv. printed) A. Blunt, Blake's Pictorial Imagination (in: England and the Mediterranean Tradition, London 1946, p. 193 seq.) and the standard Literature on Blake. Felton Bequest 1921.



English Art of the Nineteenth Century to the Present Day



AUGUSTUS E. JOHN: *Portrait of Dorelia.*

WHEN Queen Victoria came to the throne in 1837, several of the early 19th century painters, such as Cotman, Turner and Etty were still working and Constable had died only a few years previously. Yet the art of those painters, whose life-time coincided fully with the Victorian era (such as Landseer, Ford Madox Brown, the pre-Raphaelites and others) differs markedly from that of the previous age. The art of Cotman, Constable and Turner had grown out of a flourishing English school, constantly stimulated by contact with the wider European tradition. If Cotman, Turner and Constable did not receive much direct inspiration from contemporaries beyond the channel it was because there was no one to equal them in their chosen field. Etty already foreshadows much of the retarding and narrowing outlook of the later 19th century. Daumier, Delacroix and Ingres worked in France, concerned like Etty with figure representation; but Etty returned from his journeys abroad unimpressed by contemporary trends. Landseer painted animals at the same time as Courbet, but the passionate vision, the emotional sympathy with wild life found

no echo in the English painter's work. Holman Hunt remained all his life quite unaware of values other than his own.

Holman Hunt, together with Millais, Rossetti and others, formed the pre-Raphaelite Brotherhood in 1848, in protest against the then decadent Academic tradition. They were held together by friendship and common convictions, with which they inspired artists of the younger generation, notably Burne-Jones and William Morris. The sentiment and the generalization of form characteristic of much of the Academic art of their day, seemed to them insufficient to express their own intense visual and emotional experience; they brought to art a new seriousness akin to the moral and religious spirit of their age, but strangely hampered in expression by lack of an adequate formal tradition.



HOLMAN HUNT: *Study of an Arab girl.*

Holman Hunt adopted a manner of painting with which he thought to emulate the achievement of the 15th century Italian Primitives; it consisted mainly of a painstaking naturalism. In the desire to find authentic material for his religious pictures he went to the Middle East to make sketches of Arabs and the biblical country. With characteristic tenacity he travelled as far as Egypt to obtain a brief sitting from an unveiled Arab woman. The fine sensitive line shows his search for simplified form, he draws without "bravura" and rejects the illusionist manner of the baroque age.

The taste of the pre-Raphaelites made itself felt far beyond pictorial art, creating a new attitude towards the objects and surroundings of every-day life, in the days when a rapidly expanding machine manufacture had led to an hitherto unequalled debasement of public taste. Yet their pictures remained for the most concerned with literary sentiment and detail, revealing the painstaking and sincere efforts of their creators, but rarely organised to a style in which observation merges into co-ordinated pattern.

It is noteworthy that Whistler, who was to popularise a new aesthetic approach, founded on contemporary developments in France, was an American who had lived in France for many years. His cosmopolitan outlook and training made him insensitive to the lure of the literary subject which had been the undoing of so many English painters, and his concern with colour harmonies and the texture of paint directed English art into new channels. The New English Art Club, founded in 1886, gave encouragement and exhibition space to young artists who adopted this new, unacademic manner of painting, based on direct observation and on sensitive rendering of effects of light. The Club vindicated its cause when at the turn of the century a noteworthy group of artists, including Steer, Tonks, John, McEvoy and Orpen, were among its exhibitors.

The "New English" recruited many of its now famous members from the Slade School, where Brown, Tonks and Steer encouraged the study of the old masters, to whose work they brought a fresh eye and an evaluation unhampered by academic precept. The school encouraged line drawing in contrast to the tonal drawing taught at the Academy Schools. Under Steer's influence watercolour painters reverted to the pre-Victorian method of broad washes and simplified statements, so much more natural to the medium.

The Slade School and the New English Art Club created a high standard of craftsmanship in an art of distinctly national character. Their aesthetic position found eloquent expression in the art criticism of D. S. McColl, who defined the relative position of subject and form in the following way: "... It is this element, the music of space and form, that really plays to the imagination behind the images that represent person or thing. A division of the paper will do more to enthrone a figure or dignify a landscape than the dress of Kings or the presence of Palaces, and the drift or swing of a composition across the canvas be more eloquent of its motif than the particular attitudes and occupations of its constituent persons." But McColl's critical position was an uneasy one. His criticism differs from the art criticism of the Renaissance, of Reynolds or Ruskin in that he generally regards



RICHARD EURICH, *Portlewin, Cornwall.*

subject matter as such as unimportant, while in previous centuries the "appropriate" delineation of subject matter closely connected with the social and moral outlook of the age had been regarded as the main aim of art. Though McColl's definition reads like an exposition of post-impressionist principles, he continued to regard correct and appropriate representation as the arbiter of good art and failed to appreciate the "music of space and form" in the work of the post-impressionists. Yet it is just this "drift and swing of the composition" which occupies painters like Nash and Tunnard in preference to the photographic particulars of their motifs, and was to become the main concern of many artists of the present time.

WILLIAM ETTY, R.A. 1787-1849

Nude Woman Asleep

THE figure of the woman is drawn with distinction and painted with warmth. The flesh is convincingly treated, the movement of the figure and the raised hipline are finely observed and placed into the picture plane.

Yet the pose itself reminds the beholder of a model posed in a life class rather than of a woman having fallen asleep by the lakeside. This reminiscence of the life class is not a metaphor: Etty did indeed all his life attend the Royal Academy painting school. He brought to bear on the study of the nude model an infinite care in technical methods. His diary contains detailed notes on his technical approach: "Let each layer of colour be seen through. Or, in other words, manage it so, by *scumbling*, that the tints underneath appear. It will give depth, and a fleshiness of effect, impossible to get by solid colour."

Etty's taste, however, was not that of a realist. He was pursuing the ideal of the Baroque, as he understood it. Students commented on his habit of generalizing and idealizing the forms of his models. "The contours were for ever varied by his own admirable perception of the beautiful. If there was poverty of line or flaccidity in form—his pencil seemed to refuse to portray it."

A simple study like our *Woman Asleep* shows Etty's accomplishments at their best—without the artificial paraphernalia of gilded ships, shining armour and transparent drapery, which are so prominent in his famous canvases of "Cleopatra" or his "Youth on the Prow."

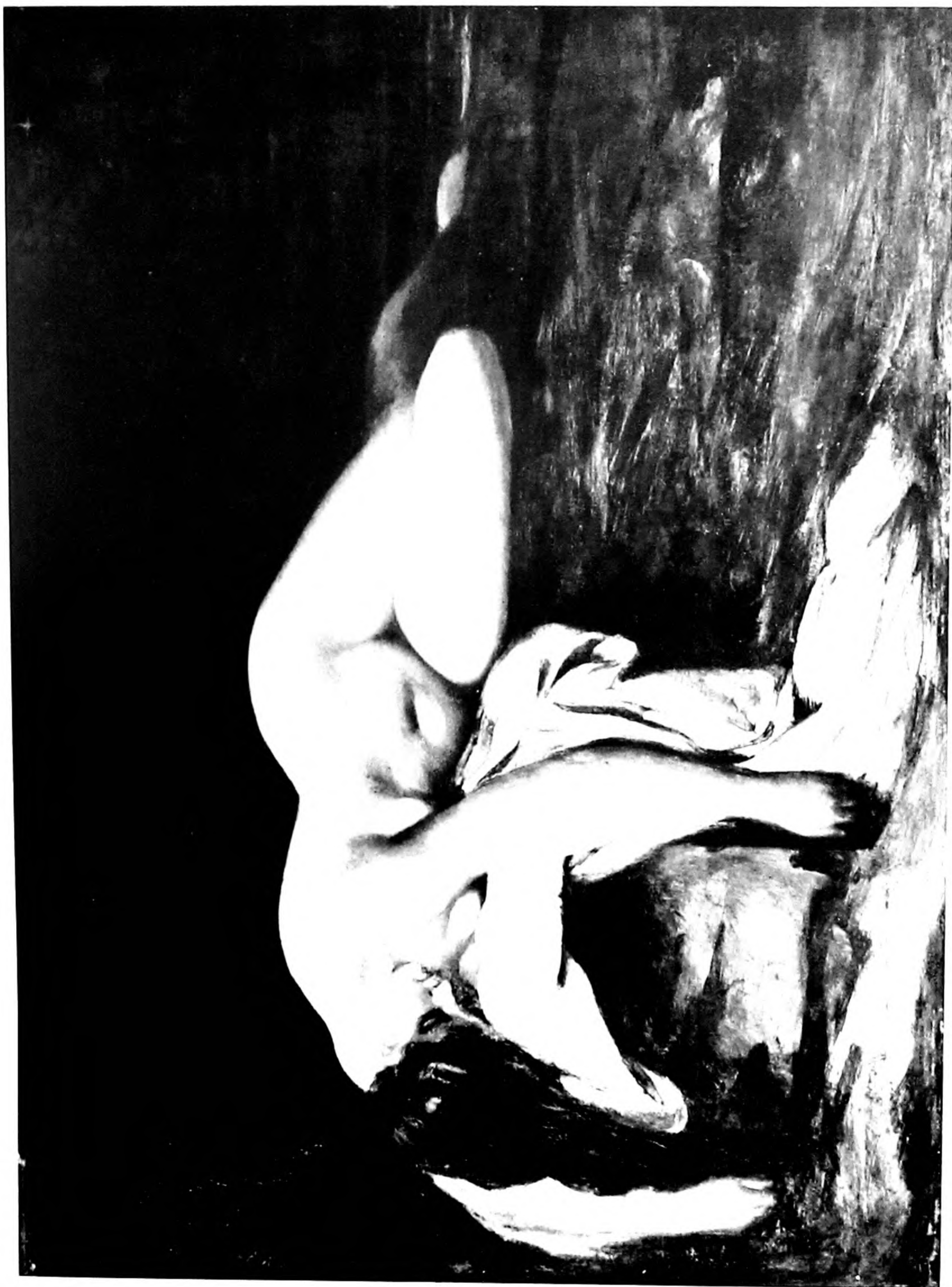
William Etty was the son of a miller and gingerbread maker, specially famous for the "Etty gilding." He became a student at the Royal Academy in 1807 and in the same year a pupil of Sir Thomas Lawrence, with whom, as also with Henry Fuseli he remained on terms of lifelong friendship. Went to France and Italy in 1816, 1822, 1824 and became an R.A. in 1828.

Oil on canvas 23 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in.

Coll.: Howard Spensley.

Lit.: (for general information) A. Gilchrist, The Life of W. Etty, 1855.

Howard Spensley Bequest 1939.



SIR EDWIN LANDSEER, R.A. 1802-1873

*The Earl and Countess of Sefton and Their Daughter
at Abbeydale, North Lancs. 1846*

THE name of Landseer is associated in the minds of most people with pictures like "The Monarch of the Glen." It is interesting to speculate why this artist, whose early skilful animal paintings drew the praise of Gericault, and who in his love of the forest, of hunting and observation of wild life shows himself akin to his great contemporary Courbet, should have found it necessary to re-model his visual impressions to fit titles like "None but the Brave deserve the Fair," or "There's no place like Home."

The sensational, anecdotal character of most of Landseer's work has to some extent overshadowed those pictures in which his fine craftsmanship and superb knowledge of animal structure found a simple and direct expression. The "Earl and Countess of Sefton" dates from the period when Landseer was at the height of his powers and is one of the finest pictures ever painted by him. A slight "literary motif" has been introduced to create a "situation": All three horses show their interest in an apple, which the Countess is holding on the palm of her hand. Her dark figure, in the flowing riding habit of the day, and the full-length view of her mount, form an effective centre to the composition. The fine group of animal heads to the left is balanced by the picturesque motifs of a rugged tree, and the arch and towers of an ancient bridge in the right distance. The picture remained unfinished and retains much of the freshness of a sketch in the figure of the Count, in the accessories and, above all, in the curiously modern landscape. The coat of the brown horse shows the scrupulous rendering of surface texture for which the artist was famous. Landseer is said to have been particularly proud of his meticulous high finish—"it was his delight to put a magnifying glass into the hand of an artist-friend and bid him examine the painting of the eye of a bird" quotes J. A. Manson from the Daily News of the period.

Landseer, who exhibited his first picture at the Royal Academy at the age of 13, met with considerable success at an early age. Of genial disposition and fond of anecdotes and sport, he made his way into highest society, and became the favourite painter of Queen Victoria. Though best known for his animal pictures he also painted portraits of the Royal Family and created genre scenes and illustrations to themes from Shakespeare, Milton and Sir Walter Scott.

Sir Edwin Landseer was born in London, the son of John Landseer, a professional engraver. His brother Thomas, who followed his father's calling, engraved many plates of Sir Edwin's pictures. Landseer first lived with his father; later his two sisters kept house for him. Of a highly strung disposition he suffered from severe attacks of depression and died from a cerebral disease.

Oil on canvas 71 x 112 in.

Coll.: Lady Cheylesmore, who acquired the picture from the artist's sale in 1874; H. W. Eaton, M.P.

Felton Bequest 1948.



FORD MADOX BROWN 1821-1893

The Baptism of Edwin, King of Northumbria, 1878-9

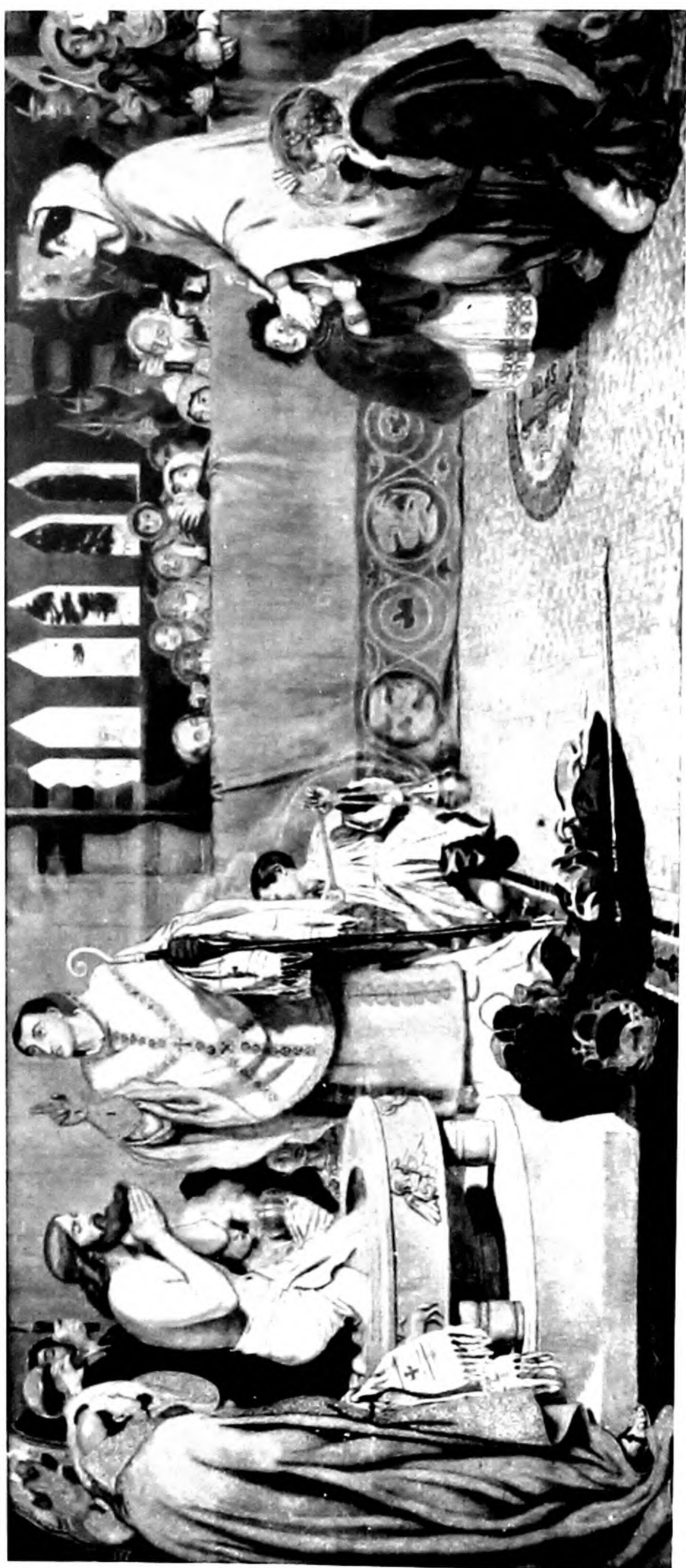
FORD MADOX BROWN was closely associated with the pre-Raphaelites, but never became a member of their brotherhood. He inspired Rossetti and Holman Hunt and told them of the aims and the work of the German group of the Nazarenes, who modelled their style on that of Raphael's predecessors. The Nazarenes, whom Brown met during his stay in Rome, encouraged him to undertake decorative large-scale works. One of Brown's finest pictures, begun in Rome, *Chaucer at the Court of Edward III.* in the National Gallery of New South Wales, shows his carefully balanced, if rather crowded composition, into which he incorporated minutely executed historical costumes and faces studied from life.

The Baptism of Edwin, a late work, is a cartoon made in preparation for his frescoes in the Manchester Town Hall. These frescoes were to represent the history of the city. Manchester, recently risen in importance as a wealthy manufacturing centre, had no history of appreciable antiquity and Brown's inventions represent a curious tour de force. *The Baptism of Edwin, King of Deira* (part of Northumbria) had actually taken place in York in 627, but "what of that" said Brown in answer to some criticism, "we must have the introduction of Christianity somehow." Queen Ethelburga, to the right, watches the baptism of her husband whose conversion she had brought about. A small wooden church had hastily been erected for the purpose, over a Roman pavement which symbolises the Roman occupation of ancient Britain. Brown took his details from the description of the Venerable Bede and carefully observed historical accuracy in his costumes. While he aimed at catching the outer appearance of the scene, the inner feeling eluded him. The feeling for line and form evident in some of the finely modelled heads, does not pervade the composition as a whole, the figures remain isolated and much of the picture space appears empty and unorganized.

Brown once wrote: "Trying to substitute simple imitation for scenic effectiveness, and purity of natural colour for scholastic depth of tone, I found no better way of doing so than to paint what I called a Holbein of the nineteenth century." The modern critic will hardly agree with Brown's evaluation of his own work: but this saying testifies to Brown's search for a new, unacademic mode of painting, a search which inspired not only the pre-Raphaelites in England but also the Impressionists in France and which gradually led to a far-reaching transformation of the pictorial arts.

Brown was born in Calais where his father was a doctor. Studied at the Antwerp Academy. Went to Italy and Paris between 1842 and 1845. Settled in London in 1846. Met Rossetti in 1848. One of his best-known pictures, *'The Last of England,'* was painted in 1855.

Cartoon, coloured chalks and pastel, 126 in. x 57 in.
Felton Bequest 1905.



SIR EDWARD COLEY BURNE-JONES,
Bart., A.R.A. 1833-1898

The Garden of Pan 1886-7

THE Arts and Crafts Movement of William Morris and the archaizing style of Edward Burne-Jones illustrated in this picture form the swan song of the Pre-Raphaelite Movement.

Burne-Jones came under the influence of Rossetti's romantic style and during a journey abroad acquired a first-hand knowledge of Italian 15th century painting. After his return to England he settled in London and till the end of his life painted poetic, often mediaeval subjects in a languid, yet personal style, which he cultivated as an escape from the materialism of his own age.

The Garden of Pan was to be part of a series dealing with The Beginning of the World. The artist said of this picture: "The God is mightily satisfied with Himself, as an artist commonly is—the picture has no satire in it, but is meant to be a little foolish, and to delight in foolishness—and is a reaction from the dazzle of London wit and wisdom." Burne-Jones longed to recapture the idea of the "Golden Age" but he could not take himself with sufficient seriousness. A pastoral landscape swings agreeably across the picture plane and forms a "backdrop" to the figures whose bronze and white fleshtones form the main note of colour. The languid nudes are rather self-consciously over-emphasized, and the picture lacks a natural acceptance of the theme. Nothing could mark more clearly the eventual division of 19th century painting than a comparison between the "Garden of Pan" and Manet's slightly earlier "Déjeuner sur l'Herbe." Burne-Jones, who once said, "I should like to forget the world and be inside a picture," escaped into a world of fantasy, for the rendering of which he relied on the example of past practice. Manet also used traditional motives, but his "Golden Age" had a place in the life of his own day and was depicted in the pure colours and values of his vigorous style and original observation.

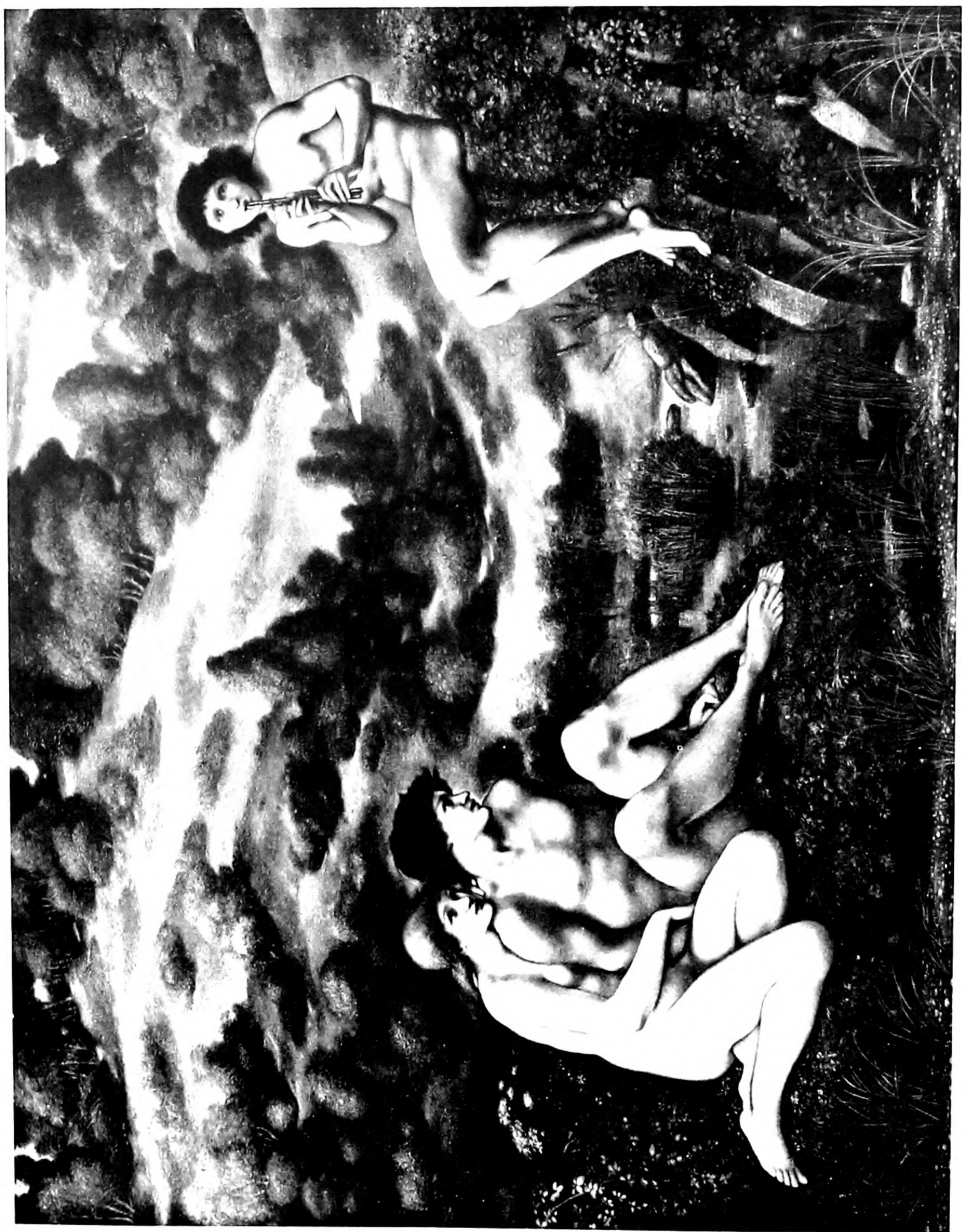
That Burne-Jones had a sad foreboding of coming events on the European art scene is borne out by his comment on the illustrations to his Kelmscott Chaucer—"I wonder, if Chaucer were alive now . . . whether he'd be satisfied with my pictures to his book or whether he'd prefer impressionist ones. I don't trust him."

Burne-Jones studied theology in Oxford where he met William Morris. Inspired by Ruskin's writings and Rossetti's paintings the two friends became interested in art. Settled in London in 1856 where they worked in close collaboration with Rossetti. Went to Italy in 1859. Burne-Jones was of a kind, equable disposition and possessed a whimsical sense of humour. Became Associate of the Royal Academy in 1885. Known also for his glass paintings, tapestry designs and for the illustrated edition of Chaucer published by William Morris's Kelmscott Press. Knighted in 1894.

Oil on canvas 73½ x 59½ in.

Lit.: Lady Burne-Jones, Memorials, 1904, vol. II, 174.

Felton Bequest 1919.



JOHN SINGER SARGENT, R.A. 1856-1925

Hospital at Granada, 1913

SARGENT was an American painter of cosmopolitan training, who for the greater part of his life worked in London as a portrait painter of international repute. He had studied in Paris under the portrait painter Carolus Duran. After journeys to Spain and America, Sargent returned to Paris from 1880 to 1884. His stay coincided with the height of the Impressionist movement. Manet painted his *House at Rueil*, illustrated here, in 1882. A fellow-American, Mary Cassat, had joined the Impressionist group and became a pupil of Degas'. Sargent, however, was little affected by the new ideas. The influence of Manet can be seen in some of his landscapes and genre work which he did as a relaxation from portrait painting. He was not a painter of sensitively apprehended impressions, but a cold, if extremely acute observer. The *Hospital at Granada*, was painted during a stay in Spain in 1913. Several patients are taking the air in the broad loggia of a courtyard, into which the strong Spanish light throws a pattern of shadows. The play of light and shade is forcefully handled and reveals Sargent's brilliant craftsmanship.

Sargent was born in Florence, of American parents. He studied at the Florence Academy and later in Paris. In 1884 he settled in England; frequently visited the United States. Apart from his numerous portrait commissions, painted murals and landscapes in watercolours.

*Canvas 27½ in. x 20½ in.
Felton Bequest 1924.*



JOSEPH CRAWHALL 1860-1913

The Jackdaw

EVEN the most cursory study of this exquisite gouache by Joseph Crawhall tells us that the subject has been painted from the "inside," that the spirit of the jackdaw no less than its physical appearance has been thoroughly understood. This special knowledge and understanding of birds and animals was engendered in Crawhall from his infancy by his father, a great lover of animals, and the author of "The Completest Angling Booke." From early youth Crawhall cultivated his memory; he observed ceaselessly before drawing, and like the old Chinese masters of animal pictures, was able to set down rapidly from memory incisive and finished images of his observations. Except for a short term of study in Paris, Crawhall senior is said to have been his son's only teacher. No doubt Crawhall's taste was developed through contact with Whistler and the impressionist painters of Paris; and he was considerably influenced by the Japanese prints which had already been discovered by these artists. Stodhart Walker tells us, that Crawhall began painting on materials quite by accident; he ran out of paper and rifled a piece of brown holland from his sister's work basket. Suitably prepared, this yielded such good results that thenceforth he used it often for his gouache paintings of wild life; he also used cambric.

"The Jackdaw" owes much of its quality to the ground on which it is painted; the mellowness and richness of the picture gives it a spiritual kinship to the good periods of Chinese paintings on silk.

A well-known critic of his day described Crawhall's work as "epigrams in paint." Whistler said of him "that he never was an amateur, his drawings were finished from the beginning," and Phil May admitted that Crawhall was "the only man living who could give him points in drawing."

Crawhall was born in Newcastle-on-Tyne, the son of Joseph Crawhall senior, author of "The Completest Angling Booke," the second edition of which was illustrated by Crawhall junior and James Guthrie. Painted with members of the Glasgow school. Went to Paris, where he mainly worked on his own, and also travelled to North Africa, where he painted bull fights. Mainly worked in watercolours, but also used oil and pastels.

Gouache on linen 18 x 11½ in.

Coll.: J. A. Holms.

Lit.: A. Stodhart-Walker, The Studio, vol. LXIX, 1916, p. 16-24 repr.

Felton Bequest 1922.



PHILIP WILSON STEER 1860-1942

Southampton Water 1921

STEER, like his contemporary Sickert, absorbed many of the elements of French Impressionist painting into English art. Though he studied in Paris he did not respond to Impressionist work till some years later when in the eighteen-nineties paintings by Pissarro, Monet, Sisley, Renoir and others were on exhibition in London. The French influence was soon combined with a more basic one derived from Constable and Turner. His response to the early tradition of English landscape art led him to revive the true spirit of watercolour painting — a spirit which had been lost in the efforts of Victorian artists to imitate the detailed finish of oil technique in watercolour. Steer's watercolours, laid in in transparent, broad washes, with a sure simplification of form, established for him an unrivalled place among modern watercolourists.

In 1921 Steer began to pay particular attention to coastal subjects. In a letter to Henry Tonks (quoted by D. S. McColl) he described how he and Brown found a shed suitable for a studio in a shipbuilding yard at Southampton Water, where the picture reproduced here was painted. The thinly brushed-in scene recalls the technique of watercolour. The grey atmosphere, the subdued light of the sky, the water, the slight movement of clouds and smoke are dexterously laid in in harmonious, opalescent colours. The few details of the pier and the boats are accentuated with subtle effect and the scene is thrown into relief by the exquisitely touched-in planks on the left.

Steer was a quiet and modest man who lived for nothing but his art. He was content with the moderate amount of success that came to him through the exhibitions of the New English Art Club, and never strove for the limelight or for popular fame. In his admirable and amusing character-study of Steer in "Conversations in Ebury Street" George Moore pointed out that it was Steer's "genius . . . to continue to paint for himself, encouraged by a quiet sympathy such as he gets from his cat. . . . If it were given him to choose, he would prefer a more quiet applause than he receives."

Steer was born at Birkenhead in 1860, the son of a portrait-painter and art teacher. Studied under John Kemp at the Gloucester School of Art, and in 1882 in Paris at Julian's under Bougereau and at the Ecole des Beaux Arts under Cabanel. Was a foundation member of the New English Art Club, in 1886, and remained a constant member all his life. From 1896 onwards he found his personal mode of expression and created some of his finest landscapes in the following years. He also painted some notable portraits and genre scenes.

*Oil on canvas 31 x 19 $\frac{3}{8}$ in., signed and dated P. W. Steer, 1921.
Coll.: G. Blackwell, Haresfoot Park (who bought it from the artist).
Lit.: D. S. McColl, Steer, 1944, p. 219.
Felton Bequest 1932.*



WALTER RICHARD SICKERT 1860-1942

The Raising of Lazarus 1928-29

WALTER Richard Sickert, whose first profession had been that of an actor, retained all his life a brilliant sense of the stage which lent to his art a subtle excitement and a certain "literary" interest, giving it a place apart in the days of "Art for Art's sake." At the same time his formal instincts were always impeccable.

In his youth the pupil of Whistler and later, during his residence in Paris, much influenced by Degas, he combined rarefied taste with a shrewd and quite un-rarefied observation of life. As the Impressionists employed a high-keyed palette in their search for the expression of light, so Sickert, in his efforts to express the mysterious beauty of darkness, forced his palette down. His pictures give an unusual and romantic form to the usual and commonplace aspects of life.

Sickert once said that a picture should give you the sensation of something exciting happening, taking place in a box, as it were, only the front of the box had been taken away, so that you may look inside. His "Resurrection of Lazarus" had the shape of such a "box," a tomb, into which the spectator is looking from above. A lay figure brought into the house by workmen suggested the first idea of this picture which Sickert painted on the wall paper of his room. A new interpretation is given to the story: Christ is holding the head of Lazarus in His hands, giving life to it as a sculptor gives life to a clay head by modelling. The face begins to emerge and the woman is raising her hand in astonishment at the first signs of life. The picture belongs to the artist's late period (he was sixty-eight when he painted it) and shows a brilliance of colour not apparent in his earlier work, and a concern with simplified large-scale masses. This elimination of all non-essentials is frequently observed in the old-age of those artists whose vitality has preserved their art from hardening to a lifeless manner.

There was a sequel to the curious history of this panel. In 1932 when Sadler's Wells was in financial difficulties, Sickert presented it to the theatre, to be sold by auction for the benefit of the establishment. At the auction the picture was bought by Major Lessore, the artist's brother-in-law, whose gift of the lay figure had inspired Sickert to this composition.

Sickert was born in Munich where his father was an illustrator for "Die Fliegende Blatter." The family removed to London a year after Walter R. Sickert's birth. Pupil mainly of Whistler and Degas. Visited Paris, Venice, but alternated between London and Dieppe. Taught at the Westminster School and privately. Exercised an important influence on a number of younger English artists, who combined in 1910 into the Camden Town Group. Best known for his architectural vistas and genre picture of life in the poorer districts of North London. Wrote art criticism for various London papers.

Oil on panel 96 x 36 in.

Exh.: R. A. 1932; New York World's Fair, 1939.

Lit.: R. Emmons, The Life and Opinions of W. R. Sickert, 1941, p. 212-214; L. Browse and R. H. Wilenski, Sickert, 1943, no. 62.

Felton Bequest 1947.



SIR DAVID YOUNG CAMERON,
R.A., R.S.A., R.W.S., R.S.W. 1865 - 1945

Durham Cathedral, Interior, c. 1921

IN the eighteen-eighties a group of Scottish artists combined to form what became known as the Glasgow School. They were much influenced by the Barbizon painters, some of whose work had been on show in Glasgow at that time. Contact with this group and with the New English Art Club led D. Y. Cameron to the direct observation of nature and the avoidance of the literary academic art of his time. He soon showed a special predilection for black and white art. Instructed early in the technique of etching by a pupil of Sir Seymour Haden's, Cameron was also inspired by the work of Rembrandt, Meryon and Whistler and soon became the outstanding British etcher of his time.

His architectural etchings, with their incisive use of light and dark contrasts, give us the key to his paintings. The picture of Durham Cathedral is essentially a study in tonal contrasts. The font, whose gothic outline is strangely silhouetted against the light, emphasises by contrast the simple and monumental character of the architecture. Painted in variations of brown, relieved only by a touch of blue in the stained glass window and some lively red-brown in the benches, the picture reveals in its disciplined execution the artist's deep feeling for the severe and solemn dignity of the ancient Norman building.

Cameron's graphic work gave impetus to the rise of a group of British 20th century etchers which has become widely known for its conscientious craftsmanship and decided taste. Cameron was also a discriminating collector: one of the finest works in the Melbourne Print Room, Rembrandt's "Hundred Guilder" Print, was acquired from the Scottish artist's collection.

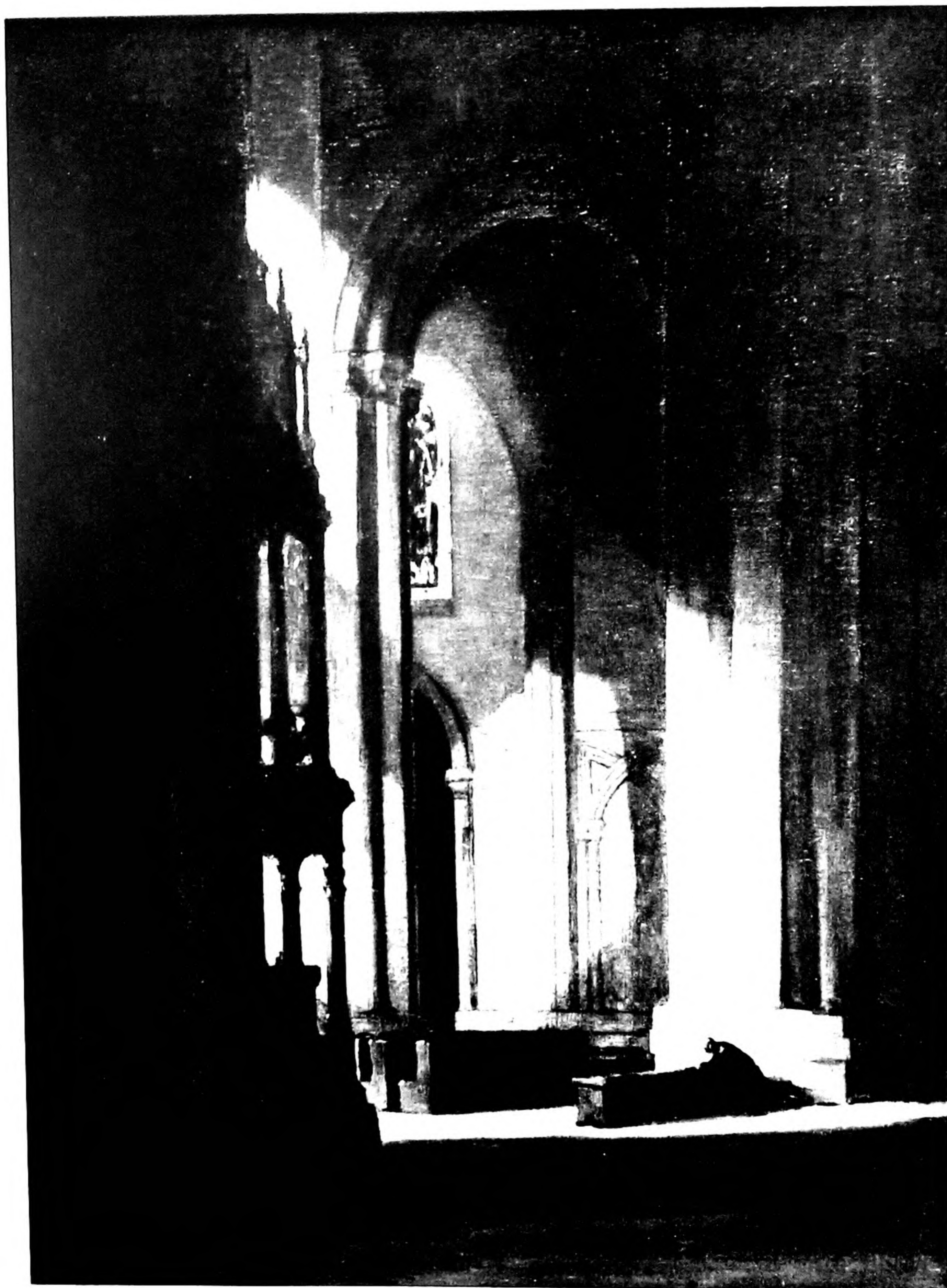
David Young Cameron was born in Glasgow, the son of Rev. Robert Cameron. Was appointed King's Painter and Limner of Scotland. One of the Trustees of the National Gallery of Scotland, one-time Trustee of the Tate Gallery and member of many other committees and associations.

Canvas 28 in. x 37 in.

Exh.: R. A. 1921.

Lit.: G. Mourey, The Studio, LXXXI, 1921, p. 217, 218.

Felton Bequest 1922.



SIR CHARLES JOHN HOLMES 1868-1936

Black Hill Moss

SIR Charles Holmes is remembered by immediate posterity first and foremost as a powerful personality in the art world of his time. Director successively of two of London's great Galleries, Slade Professor at Oxford, the author of a number of notable publications on art, one-time editor of the *Burlington Magazine*, he was all his life engaged in widespread activities devoted to the furtherance of art in England.

Yet alongside his official appointments he retained time and energy to devote himself to painting. A member of the New English Art Club he regularly contributed concise and original watercolours and oils, painted in the Fell country of North Yorkshire, and later in industrial districts. *Black Hill Moss* captures in a vigorous pattern the stark aspect of the undulating bare hills of the Fell country. One divines the powers of mental concentration of the scholar and organizer in the economical and austere use of colour and design.

Sir Charles Holmes was one of the first artists to see the pictorial possibilities of the industrial landscape, which became the subject of much of his later work. Inspired by the formal beauty of modern factory buildings and perhaps also by the new note that industrial works brought into the countryside of England, Holmes' paintings had a marked influence on the work of the younger generation.

Born in Preston in 1868 Sir Charles Holmes was educated at Eton and Oxford. Never attended an art school, but studied English landscapists and was member of an amateur sketching club in London, sometimes known as the "Week-end School."

*Oil on canvas 32 x 18 in.
Felton Bequest 1920.*



SIR WILLIAM ORPEN R.A. R.W.S. 1878-1931

George C. Beresford 1905

GEORGE Beresford, the original McTurk in Kipling's *Stalky & Co.*, was a friend and fellow-student of Orpen's at the Slade School. He later gave up painting to become an artist-photographer.

Though worlds apart in spirit, Whistler's ascetic portrait of Carlisle is the godfather to Orpen's worldly likeness of Beresford. Both pictures are based on a harmony of grey-green and black, with an accent of white in the collar, and there are certain similarities in the poses of the figures. Whistler had kept his composition closely related to the flat picture plane; Carlisle is seen in pure profile and the effect of the picture rests on the delicately emphasised outlines of the black coat against the light background. Orpen adopted a three-quarter view, giving full play to the three-dimensional values of the figure and substituting a recession into space for the plain wall of Whistler's. Thus already in his early work Orpen showed a decided preference for naturalistic vision and for a traditional concept of composition.

While still a member of the New English Art Club, Orpen exhibited his "Homage to Manet" depicting some of the leaders of the Club grouped under a portrait by the French master and combining the broad tonal treatment of Manet with the characteristically English form of a Conversation Piece. When Orpen later became a member of the Royal Academy, his technical mastery and his flair for striking composition immediately established him as the most fashionable portrait painter of his generation.

Sir William Orpen was born in Dublin. He studied at Dublin and at the Slade School in London. An early member of the New English Art Club, he became A.R.A. in 1910 and R.A. in 1919. Was appointed official war artist during the 1914-18 war.

Oil on canvas 28 $\frac{3}{4}$ x 52 in.

Lit.: P. G. Konody and S. Dark, Sir William Orpen, 1932, p. 193, 266.

Felton Bequest 1927.



AUGUSTUS EDWIN JOHN, R.A. 1878-

La Belle Jardinière

ALREADY in his early years of study at the Slade School and from his first exhibitions at the New English Art Club, John stood out as an unusually gifted draughtsman and colourist. His art and personality immediately captured the imagination of his contemporaries. He preferred unconventional models: picking up tramps in London and camping among peasants and gypsies in Wales. Though he made notable and far-from-official contributions to official portraiture, his personality expressed itself more naturally in genre work and such decorative panels as *La Belle Jardinière*. In these paintings he has set down the world of his imagination, peopled with women stylized into the well-known 'John' type. Unlike his friend McEvoy, John was not inspired by the etherealized woman of high society. John's women belong to nature. They are seen in relation to the earth, to children, they carry flowers and move like goddesses.

La Belle Jardinière is a portrait of Mrs. John, painted in a mood to which a seventeenth century painter might have given the name of 'Flora.' A decorative panel, it is handled in a flat, fresco-like manner. The simplicity and the rhythmic quality of the design recalls something of the art of Puvis de Chavannes, but a Puvis de Chavannes brought to heightened life through a brilliant, arresting and sensuous colour scheme. Landscape background and figure are related to each other in the linear design of the composition: the neckline of the dress is followed out in the row of the hills beyond, and the diagonal of basket, jacket and flowerbed counter-acts the diagonal of the red skirt. The severe simplicity of the woman's garments contrasts effectively with the lively pattern of the flowers.

John's 'Nature' is not the rain and sun-swept soil of England which fascinated Constable. His women are not the labouring peasant women of Millet's, nor the ladies, 'taking the air,' in a park-scene by Gainsborough. His vision of life is an idealised vision, but carried out in the broad manner and vivid colour of the twentieth century.

Augustus John has become known as a notable draughtsman, etcher and painter. He was born at Tenby in Wales. In 1894 he entered the Slade School as a pupil of Brown and Tonks. Travelled on the Continent studying the old masters. He exhibited with the New English Art Club and later with other organisations including the Royal Academy. His acceptance by the Royal Academy constituted a temporary victory of the aims of the New English Art Club over the traditionalism of the former institution.

*Canvas 30 $\frac{3}{4}$ in. x 74 in., signed John. Painted at Alderney Manor, Parkstone, Dorset.
Coll.: Sir James Dunn, Bart.
Felton Bequest 1946.*



SIR WILLIAM NICHOLSON 1872-

The Black Pansy

WHAT is the beauty of still life painting if it is not the expression of an intensely personal way of seeing simple things? And even to a most unobservant eye it is apparent that this painting by Sir William Nicholson emanates from a singularly elegant and fastidious mind. It has the richness of a Dutch still life without its painstaking attention to detail. French vivacity is combined with Anglo-Saxon whimsy. How complete and self-contained and intimate it is; the gaiety of the flowers, the seductive texture of the stone jar, the charming simplicity of the whole conception conjure up a vision of all that is pleasant in English home life. It exemplifies an English domestic art, extremely modest, almost self-effacing, and above all things—cheerful.

Nicholson is an artist with interesting personal links, the brother-in-law of James Pryde and the friend of Sir William Orpen, one of whose early conversation pieces, the "Bloomsbury Family," depicts Mr. Nicholson and his wife and children in an interior. Nicholson's taste reflects the living standard of the best society of his day—a taste for good living, for precious objects and distinctive clothing. He is not a great innovator, nor an artist who is ruled by imagination; like the old Dutch masters he depicts the world around him with a worldly eye and fastidious taste.

Nicholson was born at Newark-on-Trent as the son of the late Mr. W. N. Nicholson, M.P. Painter of portraits, still life, landscapes, engraver of woodcuts, illustrator, designer of theatre settings and stained glass windows. Studied under Sir Hubert von Herkomer, there met James Pryde with whom he collaborated on the famous posters under the pseudonym of J. and W. Beggarstaff in the eighteen nineties. Also studied at Julian's, Paris. In 1896 his coloured woodcut of Persimmon (the Derby winner of that year) brought him to the notice of Whistler who interested Heinemann Bros., the publishers, in the young painter. Thus began a succession of publications of coloured woodcuts. Designed costumes for the first production of J. M. Barrie's "Peter Pan." Has travelled widely, visiting Italy, France, the U.S.A., South Africa, India and Spain.

Oil on canvas 21 x 23 in.
Coll.: J. J. Cowan.
Felton Bequest 1926.



A M B R O S E M c E V O Y A.R.A. 1878-1927

Iseult

McEVOY was the friend and fellow-student of John and Orpen, and together they formed that brilliant trio which brought to the forefront of contemporary art both the Slade School where they studied and the New English Art Club in which they exhibited at the turn of the century. McEvoy's early entries to these exhibitions consisted of small genre paintings, reminiscent of the Dutch 17th century tradition, and filled with the charm of bygone days. About 1904 he began to take his place among the best portrait painters of his day.

McEvoy had a natural gift for conceiving a subject poetically. The portrait of *Iseult* is elusive with the elusiveness of innocent mystery. At first glance it seems to be little more than a sketch; its opalescent colour almost evaporates before our eyes, but under the play of light on the surface the artist retains a sound mastery of form and displays a sure draughtsmanship. The evanescent quality of this portrait conveys the romantic role into which the artist cast his sitters.

The delicate taste of McEvoy's art reveals the influence of Whistler, who had been a friend of the artist's father and to whom the young McEvoy used to submit his sketches.

McEvoy was born in 1878 in Wiltshire. Trained at the Slade School and accompanied John on sketching tours. Began his line and wash portraits in 1915. Travelled on the continent and in America and worked as official war artist during the 1914-18 war.

Watercolour 13 x 18 in.
Felton Bequest 1927.



GLYN WARREN PHILPOT R.A. 1884-1937

Head of Nicholas Hannen

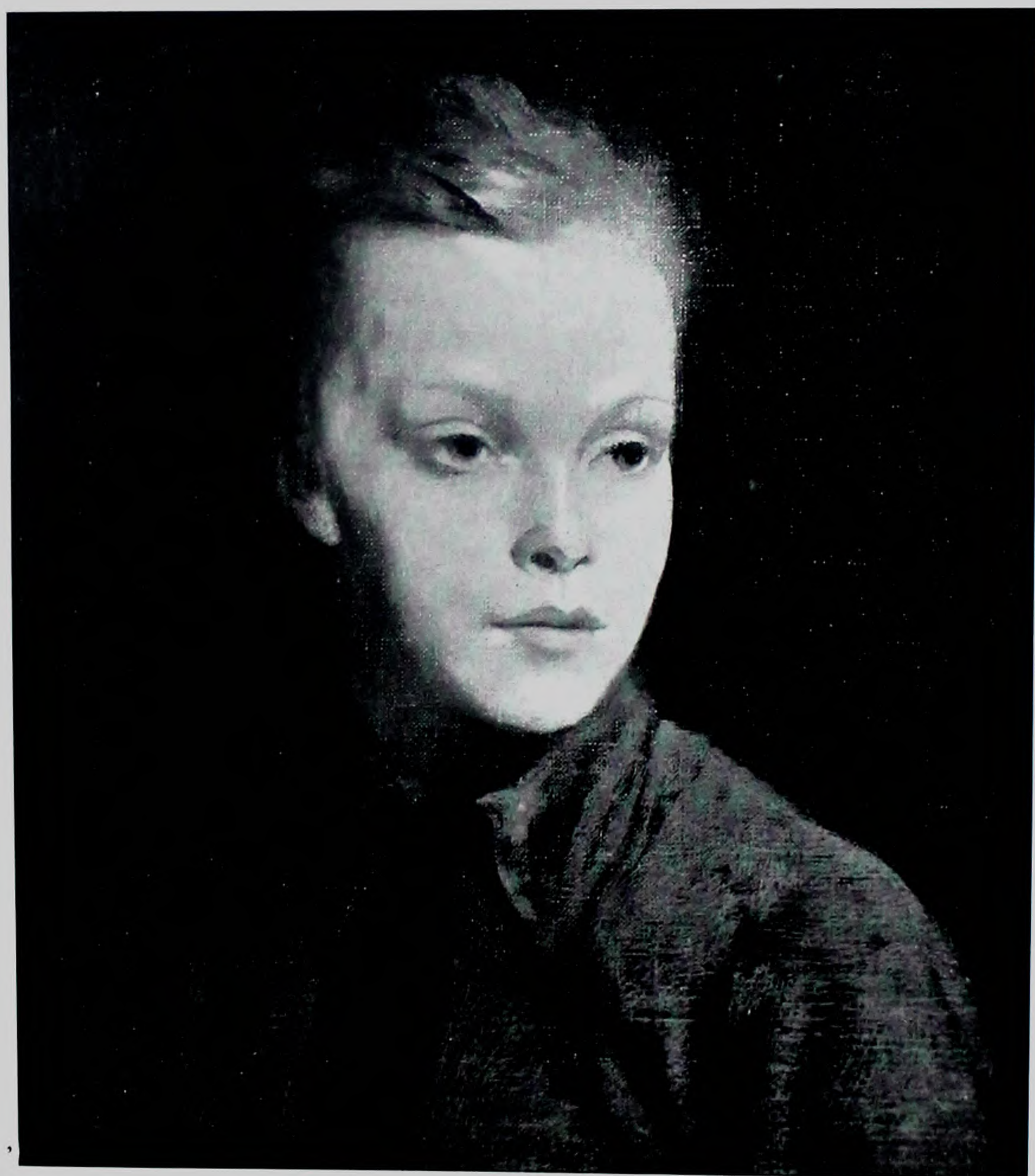
GLYN Philpot achieved at an early age startling success with his accomplished paintings of an essentially academic character. He surrounded himself with precious objets d'art, and created in his work a world of fashionable elegance, painted with fastidious craftsmanship.

The head of Nicholas Hannen, delicately placed on the canvas, in a subdued colour scheme of rarefied taste, has been painted by an artist of hyper-sensitive temperament, who had a perfect knowledge of and an easy command over his medium.

The strangely remote expression of the boy's face conveys a mystic mood, to the fuller expression of which Philpot devoted the last years of his life. In Philpot's late work the union of realistic vision and precious taste, so evident in his early style, had broken up. The Melbourne Gallery has an example of this latest phase of the artist's: *Oedipus and the Sphinx*. Here abstract forms of design serve as symbols of a metaphysical content—the picture is a manifestation of the mysticism to which Philpot became converted in his later life.

Philpot was a student of Philip Connard's at the Lambeth School of Art. He was noted in 1924 for his fine craftsmanship in his tonal paintings of an academic order. Exhibited at the New English Art Club. Visited Spain and Italy.

*Oil on canvas 13-14 $\frac{3}{4}$ in.
Felton Bequest 1921.*



P A U L N A S H 1889-1946

Group of Beeches

PAUL NASH is the outstanding master of lyric landscape painting of the modern English School. Though expressing himself in the abstract style of the twentieth century, Nash's fantasy and his sense of form are reminiscent of Blake and Samuel Palmer. Like Palmer, Nash selects from nature those forms and subjects which evoke a mood, but his art shows a sensitive approximation of natural to geometric form, arranged in designs executed with a feeling for subtle colour and delicate brushwork.

In the *Group of Beeches* no attention is given to surface texture, to literal detail. The shapes of branches and trunks form the main motif which is countered by the downs, whose undulating lines play the accompaniment to the verticals of trunks and branches. The subdued brown of the leafage and the greyish blues and yellows of the downs and the distant sea are evocative rather than descriptive, and call forth associations of desolate autumn days.

Paul Nash was born in London in 1889. He trained for the British Navy but failed in the examinations. Studied art at the Chelsea Polytechnic. In 1907 he designed book plates and studied drawing and design at Bolt Court, Fleet Street. After a further term of study at the Slade school he had a small exhibition of drawings and watercolours at the Carfax Gallery. Later exhibited with the New English Art Club and the London Group. Was appointed official war artist in World War I and II. In 1936 he joined the Surrealist group in London.

Watercolour 13 x 10 in.
Howard Spensley Bequest 1939.



JOHN TUNNARD 1900 -

Abstract Design

THOUGH European painting, since the Renaissance, has stood in the service of the naturalistic vision, 'the music of space and form, that plays to the imagination behind the image of person or thing' (McColl) had always been an important concern of all great artists. Modern abstract art aims at isolating the purely formal elements of composition from the naturalistic vision and at constructing harmonious designs in which shapes are arranged without reference to their organization in reality. While many abstract painters have restricted themselves to purely formal arrangements, others incorporate something of the individual shapes of objects and figures into their design. Among English painters, Wadsworth often builds his designs with shells and marine furniture. Paul Nash takes his inspiration from objects found on the seashore, from plants, fences and ladders in a garden, or from machinery.

Tunnard's abstract art is frequently connected with scientific instruments. The picture reproduced here recalls in its main shapes the slide, placed under a microscope. A 'sharp' and a 'blurred' shape appear on it side by side, like something seen through a lens partly in focus and partly out of focus. Black and red-brown form the main accents of colour against a grey ground, and a light clear blue emphasises the motif on the slide. The converging lines of the design and the effect of light in the 'sharp' shape give depth and solidity to the composition as a whole.

Tunnard began his studies at the Royal College of Art. At the age of 24 he was head designer for Tootals textile firm. Later took up painting full time. Has made watercolours of Cornish farms, abstract studies of birds and rocks and absorbed the influences of cubism, of Paul Klee, Max Ernst and Henry Moore.

*Watercolour 21½ in. x 14½ in.
Purchased 1945.*



JACOB EPSTEIN 1880 -

Head of a Baby

GHIBERTI once commented on a newly-discovered Roman sculpture by saying: "In this statue were the greatest refinements. The eye perceived nothing if the hand had not found it by touch." Most later European sculpture deviates widely from this classical idea. The effects of Rodin's *Man with the Broken Nose* are visual rather than tactile. The wrinkles on the forehead, for example, have been exaggerated for the sake of the play of light and shade, which emphasises their shape. The head is flat in shape and designed for a frontal view only, thus appealing to the spectator's eye rather than to his sense of touch.

Epstein's *Head of a Baby* comes much nearer to the tactile ideal of the best periods of classical sculpture than Rodin's head or Epstein's own *Head of Einstein*, also in the Melbourne Gallery. The exquisite shape is realised in three dimensions and stimulates the sensation of touch as much as that of the eye. Yet the polished surface is also subtly animated by indentures, not exactly corresponding to natural shapes, but designed to enliven the surface by the play of light and shade, giving an illusion of natural form rather than an exact rendering of it.

The pleasure with which Epstein carried out work on children's heads, is born out by a passage in his 'Let There Be Sculpture': "I have always been attracted by children as models for plastic work . . . to work from a child the sculptor has to have endless patience. He must wait and observe, and observe and wait. The small forms, so seemingly simple, and in reality so subtle, and the hunting of the forms is an occupation that is at once tantalizing and fascinating."

Jacob Epstein was born in New York. He studied in Paris and settled in England where he soon became an outstanding figure in English sculpture. Monumental works such as his decorative figures on the facade of the British Medical Association, 'Rima' in Hyde Park and 'Night and Day' or his Memorial for Oscar Wilde differ characteristically in treatment from his more naturalistic portrait busts.

*Bronze bust H. 5½ in.
Felton Bequest 1947.*



MAURICE LAMBERT A.R.A. 1901 -

The Bather

MAURICE Lambert, and his brother, the musician Constant Lambert, are sons of the Australian artist George W. Lambert. From his early youth Maurice was drawn into the life of the studio. He posed for his father as a boy, and when older, helped George Lambert in the execution of a War Memorial picture for the 14th King's Hussars. In 1920 he was apprenticed to the sculptor Derwent Wood, an old friend of the Lambert family.

Maurice Lambert has worked in abstract as well as representational styles, and in a variety of mediums, such as alabaster, dark-green marble, burnished copper or sandstone, and his work shows a sensitive response to the special characteristics of his materials.

The bronze statuette of *The Bather* is a study in movement and should be seen from all sides. It is essentially plastic in character; detail has been suppressed so as not to detract the eye from the play of forms, which offer new combinations from every angle. The unpolished surface diffuses the light and gives softness to the rounded shapes.

Maurice Lambert was born in Paris in 1901, but has lived almost all his life in London. He has exhibited at the Goupil Galleries and under the Duveen scheme and is represented in the Tate Gallery.

Bronze statuette h. 15 in.
Purchased 1945.



Nineteenth Century French Painters and Some Predecessors

THE display-conscious court and the art loving society of the period of Louis XVI came to an end with the French Revolution, and painters, though freed from the dictates of court fashion now found themselves deprived of a niche in the social system.

The story of 19th century French patronage is largely the story of exhibitions, of art dealers and of artists' friends. Though none of the new factors were unprecedented in the history of art—exhibitions came to the fore in 18th century England, dealers figured in the life of Dutch 17th century artists and the friendship of artists with men of taste and other artists is as old as art itself—yet they had rarely played so vital a part in the artist's formative experience.

The yearly exhibitions at the Salon in Paris often made or dashed the hopes of young painters. Supervised by a jury of established artists, any work which threatened to become a rival to the accepted style tended to be excluded from admittance. Though the Impressionists combined to hold independent group shows almost every year from 1874 onwards, success did not come till most of their members had been accepted by the Salon.

In this wearisome struggle for recognition a few enterprising dealers supported the spirit of the young group; one of the best known of these was Père Tanguy, the colour merchant who exchanged colours and canvases for paintings by Pissarro, Cézanne and van Gogh—a doubtful trio to whom he adhered with the enthusiasm of the born art lover. Theo van Gogh, the brother of Vincent, is also well known for the support he gave to Monet, Pissarro and Degas. A few dealers and private collectors thus appreciated the work of the younger men. But the vehement denunciations of the press, the constant rejections by the official Salon created confusion in the mind of a lay-public by whom a work of art was often regarded as either a luxury or an investment.

More than ever before, artists now congregated in small circles. The Barbizon School stood not only for a new approach to landscape painting, but was also an outstanding example of an artists' colony whose members were bound together by ties of friendship and mutual interest.



AUGUSTE RODIN: *Paolo and Francesca*.

Though they were mostly landscape painters, the Impressionists regarded Paris as their spiritual home. They foregathered at the Café Guerbois and later at the Nouvelles Athènes, together with literary men and critics of their school of thought. They derived courage and the resolve to continue along their chosen path from their discussions, and aided each other in the struggle for a living.

After the abolition of the apprentice system and the old Academy by David, the Ecole des Beaux Arts remained almost the sole training place for art students. Here teachers like Couture, Bougereau and Gleyre continued to teach a style based on the classical Renaissance tradition and endeavoured to preserve an 'academic' ideal of 'fine art' which had lost its basis in the life of the day.

All the major members of the Impressionist group had been pupils of teachers at the Ecole des Beaux Arts; but most of them received their main inspiration from the study of the old masters at the Louvre and from the work of their contemporaries.

Rodin, who found nothing to emulate in the sculpture of his day, had a profound knowledge of French Gothic sculpture and of the work of Michelangelo. His drawing of Paolo and Francesca floating through the air, as they appeared to Dante during his walk through the Inferno, combines a sense of tradition with a feeling for pattern and swing of composition divested of all literary detail.

Among the younger artists, who were influenced by Degas was Jean Louis Forain. In 'The Cards' he shares Degas's interest in characteristic attitudes, which he accentuates with the incisive line of the born satirist.

The absence of official commissions, or of reliable patronage left the more adventurous artists free to experiment. In search of true tone they gradually light-



JEAN LOUIS FORAIN: *The Cards*.

ened their palette; they substituted coloured shadows for the customary black of academic art and it is this brilliance of pure colours which forms one of the most important features of Impressionist work.

Among the artists represented here only Monet, Sisley and Pissarro strictly followed the Impressionist programme, but to the contemporary public Manet appeared as the leader of the Impressionists and Degas and Cézanne continually exhibited with the group. All these artists were in their formative years strongly affected by Courbet's realism and the landscape painters owed a great deal to the Barbizon school. Though advocating painting in the open air and emphasising the need for truth and accuracy of vision, the Impressionists went far beyond any slavish imitation of things seen. They created enchanted visions of the cafes and dance halls, the riverbanks and country surroundings of Paris and discovered a wealth of material in motifs familiar to all yet noticed by none before.

For over twenty years the Impressionists fought a losing battle against the official Salon and the taste of the French public. Yet the work of this small group of artists now dominates our idea of French 19th century art and their methods of observation and painting had by the end of the century begun to affect the world of art on an international scale.

JEAN ANTOINE HOUDON 1741-1828

Bust of Voltaire 1778

REPRESENTING most of the eminent intellectual leaders of his day Houdon's portrait busts reflect in subject and in treatment the intense spiritual changes that were taking place in France in the late 18th century. Like all good portraiture his heads reveal how completely the artist understood his sitters—he did not only render their features, but recreated their personalities.

Houdon's approach to sculpture was simple and naturalistic—he is reported to have been a most knowledgeable technician and to have looked upon himself first and foremost as a craftsman. He "heroized" neither himself nor his sitters. Instead of academicians in wigs, noblemen in lace collars, artists with wild locks and disordered garments, he gives us the "natural man," grown to eminence in his profession, and his attitude reminds us of the saying of Jean Jacques Rousseau's "A man who is trained to an honourable mind is the equal of the world; there is no rank in which he would not be in his place." Houdon's naturalism draws its incentive from a new ideal and his work differs markedly from the idealistic style of previous French sculptors of the 18th century.

Houdon's genius made him the ideal portraitist of Voltaire, who sat to him a few months before his death. Houdon modelled his head during a few hours and later created a marble bust and various bronze busts, all executed with scrupulous craftsmanship. The head should be seen from all sides, for skull and features form a perfectly realised whole. The toothless and emaciated face is sensitively depicted, and the naturalism is not carried to extremes. The individual features are subordinated to design to such an extent that the suggestion of the ornamental ideal of rococo art is never entirely absent. The arbitrary line of the bust, the precarious balance on a pedestal, give the head a decorative effect suitable for display among the irregular ornament, the niches and pedestals of the rococo interior.

This image, created by Houdon, has become as inseparable from our conception of Voltaire as his famous saying "We must cultivate our Garden." Voltaire, who fought superstition and injustice in every quarter with the weapons of his cynical wit and brilliant literary style, spent the last years of his life building, planting, bettering the lot of his workers, exhibiting at the age of 84 the same incredible mental and physical vitality which had animated him all his life.

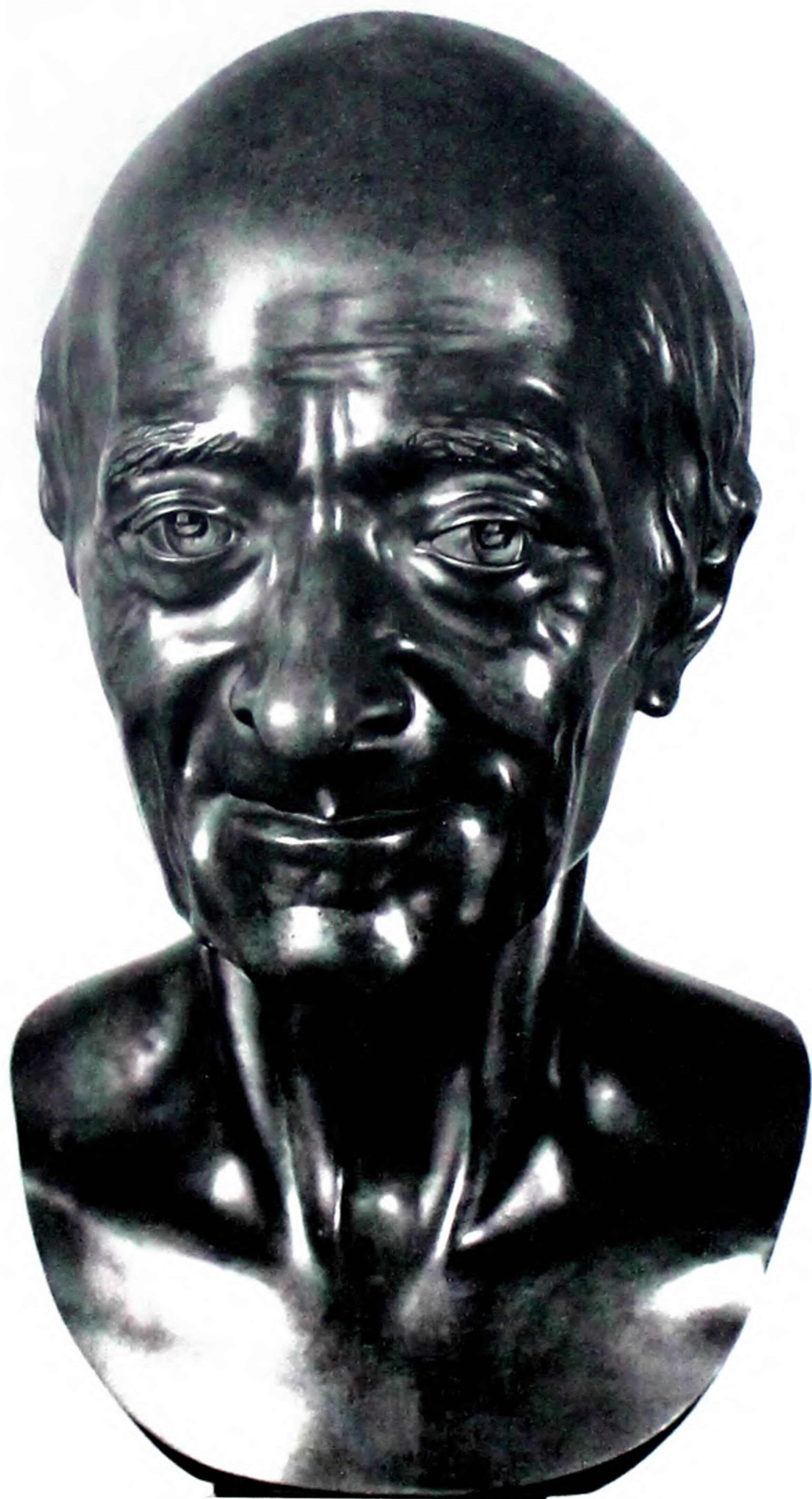
Sculptor and founder, Houdon was born in Versailles and studied at the old academy in Paris under Slodtz, Pigalle and Lemoyne. Won the Rome prize in 1764. His portrait heads include those of Diderot, J. J. Rousseau and a statue of Voltaire sent to the Salon in 1781. Visited America in 1785 where he executed a statue of Washington. During the revolution he retired into family life and the heads of his wife and his daughters are among the most beautiful examples of his work. A bust of Napoleon shows the influence of the classical style. When the Allies entered Paris in 1814 the Russian Emperor Alexander searched out the sculptor who had already worked for the Empress Catherine the Great.

Bronze Bust, h. 13 $\frac{1}{4}$ in.; signed Houdon 1788.

Coll.: Lord Kinnaird, Rossie Priory.

Lit.: G. Giacometti, Houdon, 1929, p. 420; Lami, Dictionnaire des Sculpteurs, 1910-11, p. 420.

Felton Bequest 1939.



JACQUES LOUIS DAVID 1747-1825

Head of an Unknown Man

TURNING from the portrait by Houdon to the head by David we feel that we have entered a new era. Classicism has taken the place of Baroque. Not unlike Cézanne, David aimed consciously at restoring to painting the strict formal organization which was to be found in the work of Poussin and classical antiquity. But David, unlike Cézanne, was the protagonist of a political ideal, and the art of classical antiquity furnished him also with the subject matter with which he heroized the citizens of the new republic. David's art does not achieve the height of Poussin's; his conception of antiquity was too literal; his famous painting of the Sabine Women, conceived to extol the virtue of women braving danger for the sake of their country, remained rhetorical and the individual classical forms were not harmoniously co-ordinated.

David's posthumous fame rests perhaps as much on his portraits as on his historical canvases. The head reproduced here shows us a man in the street-dress of the "Empire," the sober, inexpensive dress, introduced during the days of the Revolution in an attempt to bridge the gulf of social inequality between citizens. Contrasting this fashion with the enchanting silks, wigs and lace collars worn by 18th century society, Baudelaire wrote: "Our poor garments, which, however, also have their grace, though a grace of a peculiarly moral and spiritual nature." David stressed the statuesque regularity of the features of his sitter, and the flat, broad treatment of the simple hat and collar heightens the effect of the finely modelled face. Gone is the realistic and tolerant attitude towards Man seen in the work of Goya and Houdon; a "moral and spiritual" attitude, expressed in classical line and form, has taken the lead from 18th century worldliness.

The head is narrowly confined into the frame and the picture almost gives the impression of having been cut. Yet the "Head of an Old Man" in Antwerp Museum is composed in much the same way and both pictures stand in an intimate, almost "conversational" relation to the onlooker which may well have been intentional.

David was born in Paris and studied under the neo-classicist Vien. His early work shows the influence of Boucher. He won the Prix de Rome in 1774 and went to Italy from 1775 to 1780 where he drew from the sculptures of ancient Rome. During the Revolution David was a member of the revolutionary Tribunal and the virtual Art Dictator of the Republic. Later Napoleon appointed him court painter, but at the Restoration he was exiled, and went to Brussels, where he died.

David was the head of a large school and it is possible that this picture was painted by one of his pupils.

Oil on canvas 17 x 20 in.
Coll.: Albert Besnard, René Fribourg.
Felton Bequest 1937.



HONORE DAUMIER 1808-1879

'Les Pièces à Conviction'

THE test of great satire lies in its power to "admit" us to the scene, in the artist's ability to make us participants, protagonists in the cause he espouses. This rare gift belongs to the great humanists in art. Breughel had it, Goya also. Daumier has it to a marked degree. Consider this one example: Before this masterly satire it is we, the spectators, who stand our trial in the witness box. Are we innocent or guilty? It does not matter, the gruesome evidence proclaims our guilt, and the merest glance at the faces of the judges tells us that we have as much chance of justice as an orphaned lamb confronted with three carrion crows. Their harsh voices reverberate from the bleak walls, our feeble protests are crushed by the weight of their legal pronouncements; we are already in the condemned cell with the shadow of the guillotine plainly discernible.

But then we are again outside the picture in the role of objective spectators; it is the judges themselves, symbols of the whole judicial state of 19th century France, who are on trial, pilloried by the genius of a great artist. What a hollow sham! what a travesty! and this, we are told—by the crucifixion scene suggested in the background—is the administrative agent of justice in a Christian nation.

The whole sentiment is echoed in the sombre colours; the composition recalls Leonardo's "Last Supper" in its monumental simplicity. Daumier, we feel, has vindicated his case.

Born Marseilles, but brought up in Paris where he studied art at the Louvre. At the age of twenty he was making lithographs for publishers and his cartoons and caricatures for the publisher Charles Phillipon subsequently made him famous. A caricature of Louis Philippe whom he represented as a pear ("poire" which in French means also a blockhead) earned him a term of imprisonment. When he was 42 he started a series of paintings which achieved scant recognition at the time but are now regarded as masterpieces. Daumier went almost completely blind towards the end of his life and died in poverty at Valmondois in a cottage given to him by Corot.

Drawing, pen and ink, and indian ink-wash with a few colours 18½ x 12½ in.

Coll.: Sir Michael Sadler.

Lit.: R. Escholier, Daumier, 1930, pl. 81.

Felton Bequest 1923.



JEAN BAPTISTE COROT 1796-1875

The Bent Tree, c. 1855-60

TO interpret in paint a particular mood of nature which was in complete accord with his own outlook and temperament was a task which absorbed Corot's energies for a great part of his life. The forest of Fontainebleau at the hour of twilight became to him an inexhaustible source of inspiration; this was the hour when nature settled down to sleep, no breath of wind disturbed the shining upper air which filtered gently through the foliage, the birds sang their evening song and all was hushed to listen. "The Bent Tree" is a typical example of this period. It is a poem in tone values.

Meier-Graefe, in his book on Corot and Courbet, showed that Corot based his art more than any of his contemporaries among the landscape painters on the tradition which had grown up during the 17th and 18th century in France. "His achievement," the author says, "lies in the fact that he expressed his Virgilian sense of poetry with the convictions of a completely natural instinct, and that he combined a faint memory of the immortal form created by Poussin and Claude with the matter-of-factness of a self-taught master of the 19th century." Behind Corot's most evanescent "impressions" there lies a conception of design of classical simplicity, and his deliberate and conscious approach to his art finds expression in his saying: "It has seemed important in preparing a picture to begin by indicating the most vigorous (dark) values and to continue in orderly manner up to the lightest—never leave the first impression which has affected us."

When Corot expressed his wish to devote his life to painting, his parents—with whom he lived during their lifetime—were astonished but to his everlasting gratitude they placed no obstacles in his way. "Camille," said his father on learning that Corot had been awarded the Legion of Honour at the age of 50, "Camille seems after all to have talent, I think we shall have to increase his allowance."

Born in Paris, Corot was the child of well-off shopkeepers. Having failed as a traveller for the family business he was made an allowance of £60 a year and allowed to study art. At the age of 26 he became the pupil of Michallon and later of Victor Bertin. His visits to Italy, 1825-28, 1834 and 43 were the formative periods of his career and the work of the second Italian period is now often regarded as Corot's best. A generous and much loved man, his charities included a gift of £2,000 to the poor of Paris and the handing over of a cottage to Daumier in his declining years. Among his immediate and legitimate followers were Boudin, Lepine, Chintreul, Francais and Le Roux.

*Oil on canvas 22½ x 16¼ in.; another version of this scene "Evening" in the National Gallery, London.
Felton Bequest 1907.*



JEAN FRANÇOIS MILLET 1814-1875

Susanna and the Elders, c. 1847

JEAN François Millet is an Homeric figure in the art annals of the 19th century. The innate fineness and simplicity of this gigantic peasant manifested itself in everything he touched, he knew the writings of Shakespeare and Homer by heart, loved the sculptures of Michelangelo and the music of Beethoven and the teachings of the Scriptures resounded in his soul. "He is the only man since the Bible was written who expressed things in a biblical way"—said the American artist William H. Hunt who bought from Millet his "Susanna and the Elders."

This picture belongs to Millet's early period, when he was almost entirely occupied in painting from the nude. It is a sensuous picture, not with the sensuality of a Fragonard or a Boucher (it is far from being in any way a sophisticated work) but with the sensuality of a peasant—thoroughly ingenuous. The picture is not a good illustration to the text: we feel that Susanna has little chance of escaping; she struggles vainly in the clasp of these great, earthly Elders like a chicken in the clasp of two grizzly bears. The rich Venetian red of the shadows, the warmth of the flesh tints the transparency of the umbers and the terra verte of the balancing cool passages confirm the simple tones and the exquisite drawing.

Such subjects by Millet are very highly prized. When he overheard a remark "that he painted from the nude to make money" he refused to paint any more of them. After the political disturbance of 1848 he went to live at Barbizon, where he waged a terrible struggle with poverty to keep his second wife and fourteen children, and to paint the great pictures of peasants upon which his permanent fame was established.

This rough unfamiliar art of his peasants frightened people, they thought it menaced society and his "Man with the Hoe" infuriated many. Millet had little sense of humour. "The gay side never shows itself to me. I do not know where it is, I have never seen it," he said.

Millet was born in Gréville, near Cherbourg, the son of Norman peasants. First studied at the Cherbourg Museum; a scholarship enabled him to enter the studio of Delaroche in Paris and to study the works of Michelangelo, Poussin, Goya and Delacroix.

Oil on canvas 18 x 21 $\frac{3}{4}$ in.

Coll.: William Morris Hunt, who bought the picture from the artist and in whose family it remained till 1921.

Felton Bequest 1921.



PUVIS DE CHAVANNES, PIERRE CECILE

1824-1898

Winter 1896

ALTHOUGH this is a comparatively small easel picture the qualities in it belong exclusively to mural painting; there is a spaciousness about it which suggests the habit of controlling large areas, an architectonic feeling in the dignified design relating it at once to an architectural surround; the colour is gently seductive, depending on its flat patterning for carrying power; the drawing is monumental in its simplicity.

The unique art of Puvis de Chavannes rejuvenated and sustained 19th century European mural painting for a whole generation. It was based on a natural sense of colour and decoration, and an unusual memory for the shape of living things; and these talents were developed by education, and shaped by the influence of the Italian primitives whose frescoes he first studied during a youthful visit to Italy with the painter Baudron. "Winter" is a happy blend of factual appearance and imaginative concept, and the intellectual symbolism in it is subservient to the artist's vision, which was truly plastic. He saw his subjects as a series of large decorative shapes in perfect accord with their own preconceived environment, whose whole appearance they in turn transformed and animated.

In the art world of his own time Puvis de Chavannes was a curiously insular figure, he resembled some dignified old feudal baron surrounded by an excited rabble. He amused himself from time to time with excursions into the field of caricature (some of his caricatures were excellent) much as a feudal lord might summon his jester. When told that he had only a short time to live he asked his physician for an exact pronouncement. "Eight days," was the answer. Puvis' response was that he had just time to finish the work in hand. He worked for eight days, completed the work, and then died as he had lived—elegantly and according to schedule.

Puvis de Chavannes came of an old Burgundian family. He was born at Lyons and was comfortably provided for by his family. Worked in the studios of H. Scheffer, Couture and Delacroix. Following the classical tradition of Poussin he devoted himself from the start to large scale decorative work. Was soon acknowledged by the authorities and received numerous commissions for the decoration of public buildings, among which the ones for the Pantheon, the Sorbonne and the Hotel de Ville in Paris are the best known. L'Hiver was the counterpart to the painting l'Eté in the Hotel de Ville, Paris.

Oil and tempera on canvas 57 $\frac{1}{4}$ x 36 $\frac{3}{4}$ in., signed and dated 1896.

Replica of the large decoration in the Hotel de Ville, Paris, painted in 1892.

Felton Bequest 1910.



JEAN DESIRE GUSTAVE COURBET

1819-1877

The Wave, c. 1865-69

THOUGH to posterity the early 19th century in France brings to mind such outstanding names as Ingres, Delacroix, Millet, Corot and Daumier, the artist living in the 1840's was mainly conscious of a host of imitative academic painters whose names for the most have now been forgotten. "Everybody was busy, copying everybody else," remarked Renoir in a survey of the period preceding the Impressionists "and nature was lost in the shuffle." Though Courbet still belonged to the older tradition and though his realistic work evinces a decidedly romantic character, his fearless observation of nature was an eye-opener to the younger Impressionists, almost all of whom pass through a Courbet-esque phase.

Courbet not only looked at life, he lived it with his whole being. A man of great physical energy, he flung himself with gusto into every new experience. On his visits to Frankfurt and Munich he showed the same unbridled enthusiasm for deer-stalking and beer drinking with which in Paris he took part in the Socialist uprising of the Commune. His pictures arose out of genuine experience: his deer belong to the wild forests, his country people bear the stamp of their surroundings, his studies of women reveal his personal taste instead of the academic "norm."

Courbet's Wave also reveals to us part of his biography. In the summers of 1865 to 69 he visited the coast of Normandy. The sight of the sea invited the strong swimmer: "I have been swimming 80 times," he writes from one of these holidays. He painted as busily as he swam. While Boudin, whom he met at Le Havre, dreamily watched the calm sky and peopled his beaches with native fishermen and fashionable holiday makers from Paris, Courbet studied the ocean in turbulent weather from lonely places. The force of the element, the striking contrast of white foam and green-black water, the sense of desolation so characteristic of the bare shores of the ocean appealed to the artist's temperament, and the realism of observation is balanced by a romantic revelation of feeling.

Born at Ornans, Courbet went to study art in Paris at the age of 21. He gained early successes, being awarded the gold medal by the Salon jury of 1848, but later fell into disfavour with official art and his work was rejected from the International exhibition of 1855. Outraged, he erected a tent entitled "Le Pavillon du Realisme" where he displayed 40 of his works and although the project was a failure he repeated it when he was again rejected from the Great Exhibition of 1867.

Courbet was a realist who saw the artist as an important agent in social politics, and immediately after the Franco-Prussian war when the Commune controlled Paris for a brief seven weeks, Courbet was elected to the Communal Council and was photographed shaking hands with the destroyers of the Colonne Vendôme.

After the fall of the Communards, Courbet, condemned to six months' imprisonment and a fine of 323,000 francs, succeeded in escaping to Switzerland where he lived until his death.

Oil on canvas 28 x 20 $\frac{1}{4}$ in.

Coll.: Theodore Duret.

Lit.: Th. Duret, Courbet, 1918, p. 83 (for his "marines.")

Felton Bequest 1923.



LOUIS EUGENE BOUDIN 1824-1898

Low Tide at Trouville, 1894

THE pictures of the early landscape painters, Claude Gellé and Poussin, were mainly pastoral in feeling. The 19th century landscape painters portrayed the accidental "slice of life." Claude's landscapes embodied an ideal way of life and a vision of eternal beauty. In the work of Courbet and Corot these values became obscured and they disappeared in the work of the Barbizon and Impressionist School to make room for a highly sensitive response to the actual and accidental. Boudin felt at one with nature, but there is no knowing what his concept of nature was. All he shows us is the outer appearance of a thing seen.

"Eighth of October, mid-day, wind from the north-west"; such were the notations made by Boudin on the margin of the pastel studies for his paintings. The smell of the salt air, the sigh of the soft sea breeze, the precise sensations relative to such a place as Trouville at such a time are evoked by this delightful picture. So thorough was Boudin's investigation of the changing moods of nature, of meteorological conditions, that Corot christened him the "monarch of the skies" and Troyon commissioned him to paint the skies in some of his own pictures. But Boudin's painting is no mere transcript of nature, it is a poem of delicate tone values, of subtle colour nuances, it conforms to an aesthetic truth as well as to factual observation, it echoes the mood of the painters of Barbizon and leads us gently towards the Impressionist school that was to follow. Boudin spent most of his life painting in the vicinity of Honfleur, Le Havre, and Trouville where he received Baudelaire, Whistler and Courbet. He painted with Jongkind and encouraged Monet whom he taught to paint in the open air.

"The Creator has spread his splendid and refreshing light everywhere and we reproduce not so much the world as the air that envelopes it," he wrote.

Born at Honfleur. Served for a short time as a sailor on a ship, owned by his father, which ran from Honfleur to Rouen. In 1844 he opened a paper and colour shop where he exhibited the work of Isabey, Troyon and Millet. Started his real career as a painter, when he took a trip to Paris in 1847 and later, with the sculptor Roche, to Belgium where he studied the Flemish masters and the Dutch seascape painters. Back in Le Havre the municipal council granted him the money for three years' study in Paris. At first his "grey" painting was unpopular but in 1822 a one-man show—at Durand Ruel's—was generally acclaimed and ten years later Puvis de Chavannes handed him the cross of the Legion of Honour. The friend of Baudelaire, Jongkind, Courbet, Isabey, Whistler and Troyon, he spent most of his life painting in the vicinity of Le Havre.

*Oil on canvas 21 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in.
Coll.: Hans Kedor (Hamburg).
Felton Bequest 1939.*



EDOUARD MANET 1832-1883

House at Rueil 1882

THE independence of spirit that so often marks the man of genius was manifested in the personality of Edouard Manet when he rejected the antiquated formula imposed on him by his first teacher, Couture, a member of the pseudo-classical school which dominated the art of early 19th century France. The sight of his revolutionary pupil escaping from his tutelage drew from Couture a remark that gained him a degree of posthumous fame denied for ever to his painting. "Go on, my boy," he said—"you'll never be anything more than the Daumier of your time."

Manet was fundamentally an innovator and inventor, he detested painting the heroically posed professional model and sought his inspiration in the everyday lives of ordinary people and in the traditions of the great masters. His original observation of tone values no less than his rejection of idealised subject matter caused his work to be regarded with great hostility. "Le Déjeuner sur l'Herbe" (Luncheon on the Grass) exhibited at the famous Salon des Refusés in 1863, and treating a "pastoral" Renaissance theme in terms of contemporary life, called forth indignation and derision. Yet Manet's style exemplified only some of the innovations which were to be brought about, in the face of bitter public opposition, by the Impressionist School, during the latter half of the century. Most of Manet's work is more akin to the subject painting of the great masters than to the swiftly caught impressions of his younger friends.

Weakened with oncoming paralysis, Manet was ordered a rest in the country in 1882 and spent the summer in Rueil, in the house of the vaudeville artist Eugène Labiche. Manet's picture gives us a subjective, intimate view of this house, such as would present itself to any visitor casually entering the garden. Yet despite the "Impressionist" approach the composition is handled with all the skill of the grand manner. The porch, columns and the large tree, with its base of tufted grass, form an impressive centre. The formal value of the alternating light and dark rectangles of the architecture is skilfully set off against the irregular veil of foliage and the shimmering specks of sunlight and shadow on the ground. Manet's controlled approach to even such a casual subject is evidence of his principle: "Nature never gives you more than instructions; one must remain master and paint what amuses."

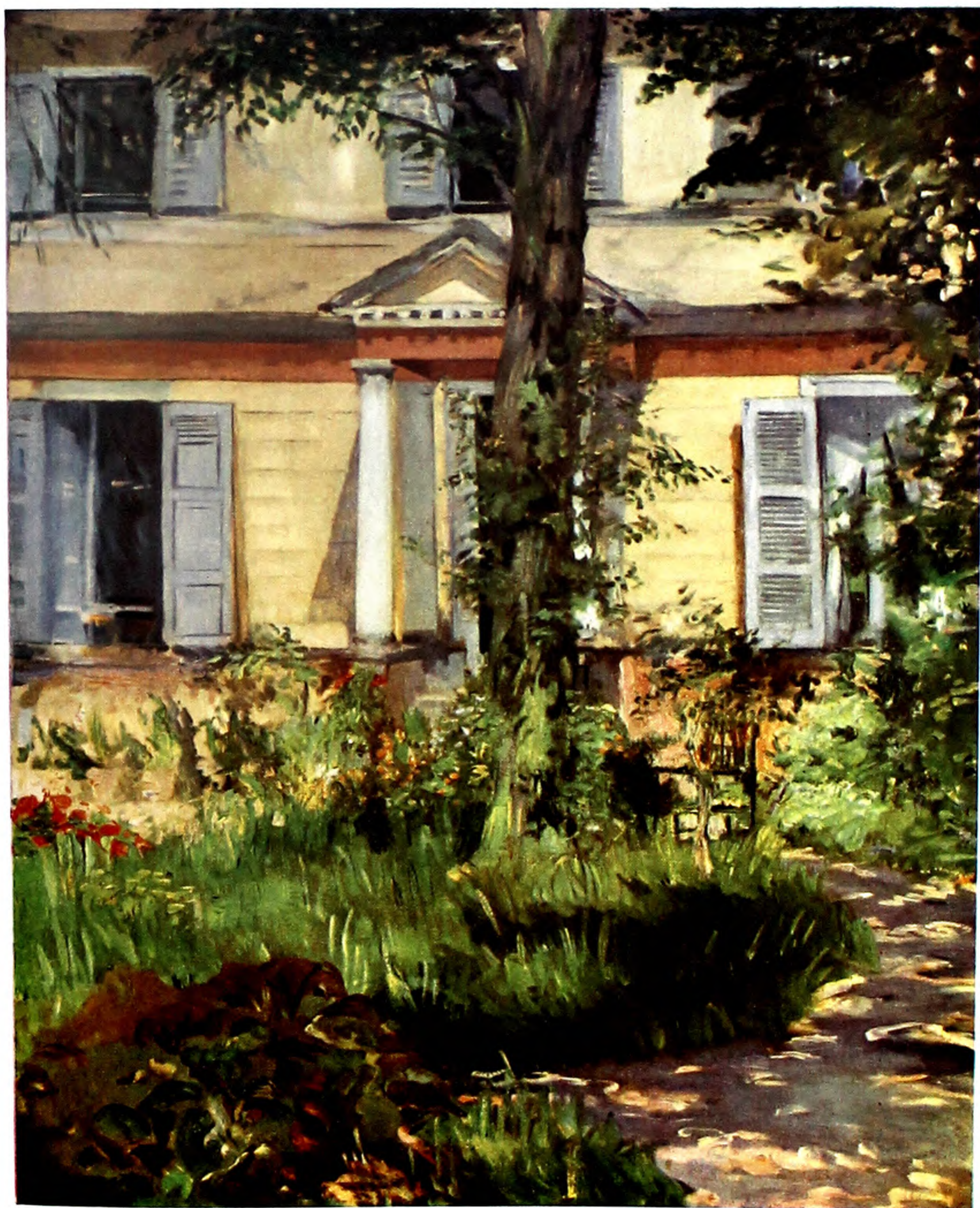
Edouard Manet was born in Paris. He became a pupil of Couture and later of Courbet. Visited Italy where he studied the Venetian masters; travelled widely on the Continent and finally went to Spain where the work of Velasquez and Goya had a lasting influence on his style. Back in Paris he became the centre of a young group of intellectuals and painters; Zola, Baudelaire, George Moore, Fantin-Latour and others were among his friends and he inspired Degas, Renoir and later Impressionist painters.

Oil on canvas 36 $\frac{3}{8}$ x 28 $\frac{1}{4}$ in. Signed and dated 1882.

Coll.: Faure, Paris; Th. Behrens, Hamburg.

Lit.: T. Duret, Manet 1902, p. 271; Meier-Grafe, E. Manet, 1912, p. 281, 283, no. 167; Moreau-Nélaton, Manet, Paris 1926, vol. II, p. 93, pl. 299.

Felton Bequest 1926.



HILAIRE GERMAIN EDGAR DEGAS

1834-1917

Dancer

THE work of Degas, the greatest draughtsman — and together with Manet and Renoir the most outstanding figure painter associated with the Impressionist group—brought a startling change into the then prevailing tradition of figure representation.

The academic artist had recourse to a limited range of movements which expressed dignity as well as action. His figures conformed to a convention of beauty. Degas, like Courbet before him, abandoned the academic norm of beauty and immeasurably widened the range of movements. Even the most "naturalistic" of Manet's figures still retained a self-conscious bearing, as if they were aware of an observer. Degas' interest in the human figure was an interest in accidental movement, conditioned by an occupation, a trade, an art. His favourite subjects were laundresses, jockeys, bathers, milliners and dancers. Even in his portraits he always retained a bearing intimately characteristic for the sitter. Degas had an acute eye for chance gestures which to an untrained observer may even appear "unnatural." It has often been said that Degas' viewpoint was influenced by the snapshot. But his execution is never photographic and none of the staid 19th century photographers had the imagination and the daring with which Degas selected his "shots."

The girl bending down to fix the lace of her shoe has adopted an attitude which could only be taken by a dancer. Not for a moment would we assume that this is a model, dressed as a ballet dancer and posing to the painter. The feet, placed wide apart and turned outward, remaining flatly on the floor in their heel-less shoes, the flexible back and the thin arms denote the trained professional dancer. The strikingly modelled muscles of back and shoulders contrast vividly with the transparent material of the ballet skirt. A few sparing notes of colour indicate the purple of the skirt and the golden hair. A sense of precarious, yet controlled balance is expressed in the conscious "placing" of the composition, which is related to the frame by the lines of the shading and of the floorboards.

With characteristic insight and humility Pissarro called Degas "without doubt the greatest artist of the period." Judged from a distance of time Degas the draughtsman appears as an equal among the greatest draughtsmen of all times.

Degas, born in Paris came of an old Breton family. From his youth a great admirer of Ingres he studied at the Ecole des Beaux Arts and in the Louvre, and visited Italy and later America. In Paris he associated with Manet, Renoir and Pissarro and exhibited constantly with the Impressionist group, though never adopting their principle of working in front of nature and catching the sensations aroused by the fleeting moment. Suffering from an affliction of the eyes his famous wit became ever more bitter and biting and, alienating most of his friends he lived like a recluse towards the end of his life. In 1890 he gave up oil painting to work exclusively in pastel.

Pastel 24 $\frac{3}{4}$ x 19 in.

Coll.: Sir Robert Adby; Captain V. A. Cazalet (London).

Felton Bequest 1938.



CLAUDE OSCAR MONET 1840-1926

Vétheuil 1878

OF great integrity of character and stubborn pride, Claude Monet, who elaborated the theories of Impressionism, adhered to their practice throughout a long and arduous life. Surviving his friends and contemporaries by many years he lived to see all that he had fought and suffered for left behind by the Post-Impressionists just as the academic tradition had been left behind by the Impressionists.

Yet it would be wrong to regard Monet as a tragic figure. All his life he found happiness in painting and in the poetic rendering of light and colour. Manet had said "the principal person in a picture is the light"; Monet carried this principle to its ultimate conclusion. Beginning under the influence of Corot and Courbet, he gradually lightened his palette, till in the eighteen seventies he achieved that effect of luminous and colourful atmosphere for which he is justly famous.

The view of Vétheuil across the river Seine, painted perhaps from his small boat, on which he had fixed a makeshift studio, glows with the warm sunlight of a summer afternoon. In order to attain harmony of light, Monet spread his colours in quick small brushstrokes on the canvas — the same colours occur everywhere in varying combinations, and give the spectator the impression of shimmering, vibrating light and air.

In pursuit of the most fugitive effects of light he later painted his subjects at different times of the day, a haystack, a row of poplars, the facade of Rouen cathedral or the waterlilies in his own garden at Giverny.

Monet was a natural painter. "I want to paint as a bird sings," he said, and to give this remark a metaphorical application: no painter ever sang a happier song.

Monet was introduced to painting by Boudin in Le Havre, where he lived in his youth. He went to Paris when eighteen years of age to study under Gleyre at the Ecole des Beaux Arts where he met Renoir, Sisley, Pissarro and Cézanne and together they formed the group later known as the Impressionists. He travelled in France, Holland and England and finally settled in Giverny where he died.

Oil on canvas 31 $\frac{1}{4}$ x 23 in.

Coll.: Durand-Ruel.

Lit.: L. Werth, Claude Monet, 1928, pl. 28.

Felton Bequest 1937.



ALFRED SISLEY 1839-1899

Hills Behind St. Nicaise 1890

APTLY described as "the spring season of French 19th century painting" the work of Alfred Sisley sums up all that is poetic in the Impressionist approach and applies it to the most smiling aspects of nature.

From his own words we know that Sisley always began his pictures with the sky. The light blue, changing into turquoise towards the horizon, and reflected in the rippling water of the stream, sets the key for the Hills behind St. Nicaise. It throws into relief the subtle rose tints of the bare trees, reddening with the sap of spring. The vibrant texture of the paint conveys the shimmering atmosphere. There is little subject matter in the academic sense and no striking form in this picture. It appeals to the spectator through the delicacy of its tints and the sympathetic observation of a well-loved countryside. In a letter to Charles Ephrussi, the original purchaser of this picture, Sisley said ". . . I prefer it to all my other works."

A sheltered and affluent early life caused Sisley to regard his art as the very desirable accomplishment of a leisured gentleman and life became extremely difficult when at the age of thirty-one he was suddenly obliged to support a wife and family with the proceeds from his paintings. His outlook and choice of subject could reasonably have been expected to appeal to a large number of people but his misfortune occurred at a time when Impressionist painting was regarded with great suspicion and Sisley did not live to see any real material success. Yet within one year of his death his *Inondation* was sold by public auction for a high sum, and the inhabitants of the village of Moret erected a monument to him near the bridge which he had immortalized.

Born in Paris of English parents, Sisley came early under the influence of Corot, Courbet and Manet. Later he met Monet and Pissarro, and others under whose influence he adopted the high key and light colour scheme characteristic of his mature work. One of the early members of the Impressionist group he remained true to their outlook till the end of his life.

*Oil on canvas 28 $\frac{1}{4}$ x 23 $\frac{1}{4}$ in.
Coll.: Ch. Ephrussi; Th. Reinach.
Felton Bequest 1938.*



1913/14/15

CAMILLE PISSARRO 1830-1903

Boulevard Montmartre 1897

PISSARRO all his life adhered to Courbet's dictum that "all mediums of art are closely tied to their time." He felt drawn to the simple, day-to-day labour which supports man's existence, and the majority of his pictures portray the setting of country life. In his old age an affliction of the eyes, which, however, did not impair his sight, prevented him from working out-of-doors, and he began to paint views of towns seen from windows.

The Boulevard Montmartre, inspired by Monet's Boulevard des Capucines, gives a masterly impression of a main thoroughfare of modern Paris. The ugly, mid-nineteenth century architecture is veiled in a shimmering haze. The colours, distributed in thick, short strokes and accentuating a passer-by here, a carriage there, giving emphasis to the chimneys and combining to a shimmering blue in the distance, glow with subdued intensity in the grey light of an overcast day. The traffic, the crowd on the footpath are rendered in that abbreviated manner which suggests continuous movement.

It is characteristic of Pissarro's sense of actuality that he did not search for the hidden beauties of a Paris of the Past, but chose instead the most up-to-date feature, the wide streets planned by his contemporary, Baron Haussmann, thronged by the traffic of a modern world city. Guided in this choice by a shrewd mixture of practical as well as aesthetic considerations the artist wrote to his son Lucien in 1897: "... a series of paintings of the boulevards seems to him (his dealer, Durand Ruel) a good idea. . . I engaged a large room . . . from which I can see the whole sweep of the boulevards, almost as far as the Porte Saint Denis . . ."

Painted in the subtle and apparently effortless craftsmanship of his ripe old age, Pissarro's shimmering boulevards convey the artist's love of reality in all its manifestations.

Pissarro, born in St. Thomas, Danish West Indies, came of a Portuguese father and a Creole mother. He came to France when 11 years of age. After a brief return to St. Thomas he settled in Paris to study painting. He first followed the style of Corot and Courbet, and later was inspired by Monet and Cézanne. All his life he evinced a remarkable sureness of judgment. He recognized Cézanne's unusual talent at an early stage, and assessed shrewdly the deviations from Impressionism which were to be brought about by Gauguin and van Gogh. In 1884-92 he associated with Seurat and Signac and adopted for a while the pointilliste technique. He never achieved real success but steadfastly refused to compromise with popular taste for the sake of an easier life. He was an etcher and lithographer as well as a painter. Both his sons became artists: Pissarro-Manzana was one of the first to appreciate the work of Utrillo. Lucien Pissarro, painter and wood engraver is well known for the woodcut illustrations of his Eragny Press.

*Oil on canvas 36 x 28½ in. signed and dated 1897.
Felton Bequest 1905.*



PAUL CÉZANNE 1839-1906

La Route Montante, c. 1879-1882

FROM the onset Cézanne's temperament struck a singular note among the group of Impressionists, of which he was one of the oldest members. The fierce scowling look evident in his self-portraits was accompanied by a brusque behaviour. A fiery southerner, he fought all his life to subdue his sensations to form and order. He developed slowly, under the tutelage of Courbet and Pissarro, and did not take to his wings till the latter half of his life, when, already in his 47th year, he settled down in Aix en Provence, where he worked out his artistic destiny and quite unwittingly succeeded in splitting the aesthetic atom.

La Route Montante dates from the period preceding the years of his final seclusion from the world of Paris. Painted only a short time after Monet's *Vétheuil* and several years before Pissarro's *Boulevard Montmartre*, the picture shows, like all Cézanne's early work, a decided reaction against the inherent formlessness of impressionist painting. The hillside, the road in the foreground, the compact formation of buildings and trees in the centre form a coherent pattern of correlated shapes. Detail has been omitted; the brushstrokes do not resemble the colourstroke of Monet, but are large, and have been laid flatly and systematically in parallel directions. Cézanne's handling of colour differs strongly from that of his friends. He does not try to catch the shimmering atmosphere, the haze of light, but uses almost uniform shades of green, blue and yellow to emphasize the solidity of his shapes. The *Route Montante* foreshadows the complex compositions and brilliant colour of his latest and greatest paintings.

Cézanne's avowed aim to approximate natural form to that of the cylinder, the cone and the cube foreshadowed the abstract art of Post-Impressionism and indirectly influenced the whole course of 20th century painting.

Paul Cézanne was born in Aix en Provence, the son of a wealthy hat manufacturer who later became a banker. Cézanne gave up the study of law for painting in 1863. In Paris he met Courbet, Manet and the Impressionists and formed a particular friendship with Pissarro and Zola. He sold few paintings and though recognised only by an élite during his life time his influence on the younger generation of painters broadened greatly after his death.

Oil on canvas 23½ x 27 in.

Coll.: Fabbri, Florence; Southam, New York.

Lit.: L. Venturi, Cézanne, no. 333 G. Rivière, Le Maître Cézanne, Paris, 1923; p. 52; E. Bernard,

Sur P. Cézanne, Paris, 1925, p. 108. Dedalo, 1920 (I), p. 66; L'Amour de L'Art, 1924, 341. Felton Bequest 1938.



VINCENT VAN GOGH 1853-1890

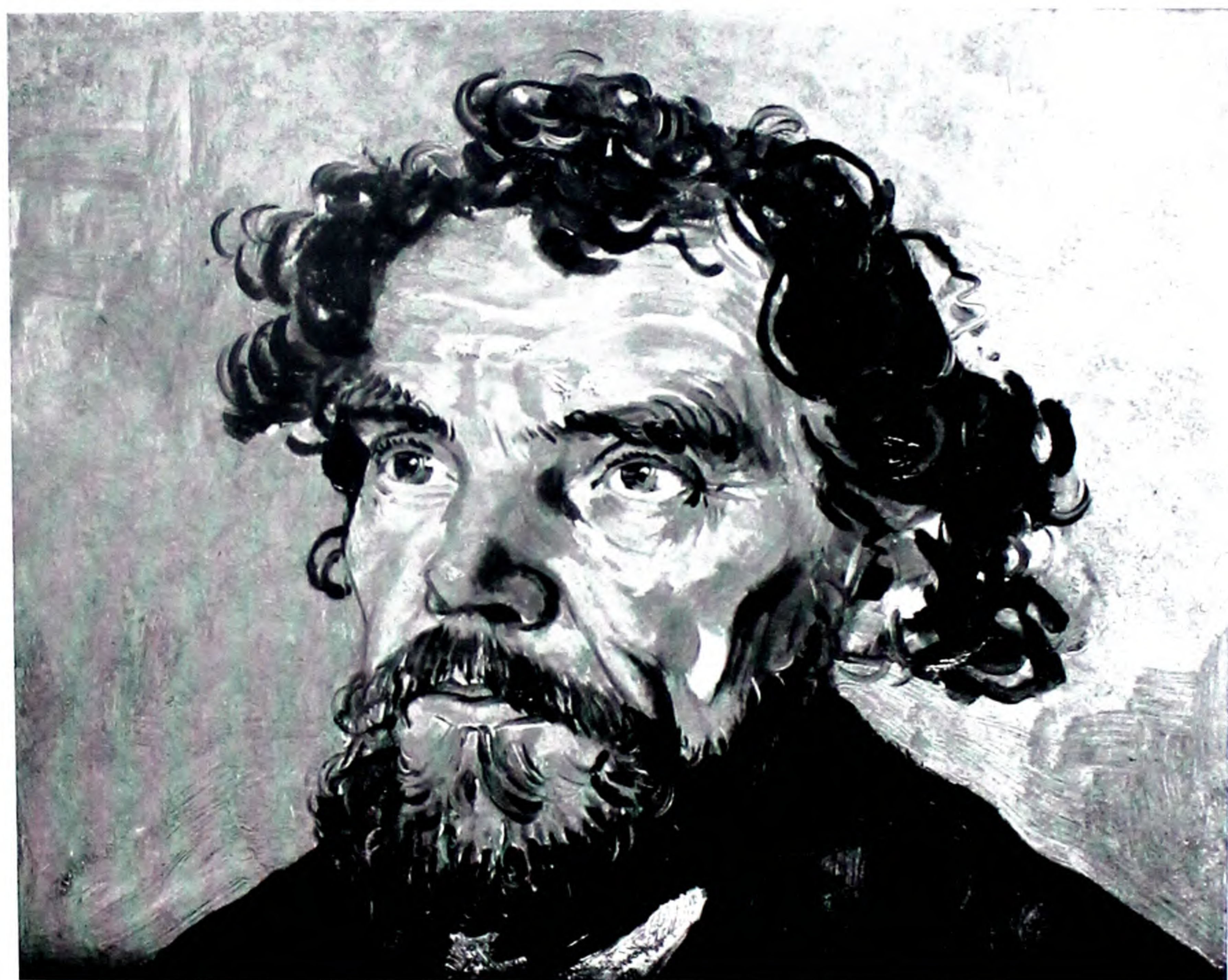
Head of a Man 1886

THE rich and glorious earth in all its fecundity, the swift growth of verdant pastures springing into passionate life, the full breasted fruitfulness of blossoming trees, nature's bountiful harvest drawn irresistibly upwards into the warm and sensuous arms of a living sun. These are the sensations evoked by the painting of Vincent Van Gogh. Emotions unrestrained, life seen in one blinding exposé, one man's vivid experience summed up on a few canvases. Vincent's contribution to painting was in essence this: that he made us intensely aware of nature as a living force. He related his colours in an impressionist way, he designed after the pattern of Japanese prints, he drew clumsily but with expressive power and he was controlled by emotions so intense that his work seemed almost to explode on the canvas.

But that is not the only aspect of Vincent's art, this "Head of a Man" for example shows us Vincent the Parisian student in his formative stage, with his colour harmonised and balanced, his form thoroughly understood, the beginnings of his later style well under control: just as the letters to his brother Theo show us Vincent the informed and discerning critic. The lasting qualities of Vincent's reputation were not dependant on the notoriety attached to the amputation of his ear and his subsequent suicide. The very intensity of his convictions submerged the man in the artist, and when his art burnt itself out, the extinction of Vincent the human being was inevitable.

Vincent van Gogh was born in a small town in Holland as the son of a pastor. After a varied commercial career he decided to become a preacher. He had painted and drawn intermittently from early youth, and when his clerical career ended in failure he returned once more to painting. He studied in Paris where he had made friends with Toulouse Lautrec and Gauguin and others. He bent the high key and brilliant colours of the Impressionist school to his own expressionist aims and created his best work during his stay in Arles (Provence). Towards the end of his life he suffered from hallucinations and various attacks of insanity and committed suicide at Auvers.

Oil on wood panel 15½ x 12¼ in.
Coll.: Captain V. A. Cazalet, London.
Lit.: J. B. de la Faille v. Gogh, no. 209.
Felton Bequest 1939.



MAURICE UTRILLO 1883 -

The Eiffel Tower

SITTING behind their easels in the open air and watching a world shimmering in transient light, the Impressionists had severely limited the range and subject matter of pictorial art. Conscious alteration of observed effects seemed to them to detract from the scientific truth of their pictures; composition and line, the conscious ordering of form and the flight of the imagination had, to them, lost their meaning.

In the 1880's however dissentient voices arose in their own ranks. Only Sisley, Monet and some of the minor members of the group still adhered strictly to the original programme. The old trust in science and objective truth was on the wane. In the art of the younger generation an expressive, personal symbolism took the place of the lyrical realism of their predecessor. Utrillo's work clearly marks the changed temper of the century.

It was Utrillo's avowed wish to equal Sisley — and Pissarro was among his favourite masters. Yet how utterly different his work is from theirs! Sisley's landscapes rest peacefully in the shimmering air of infinite space. Pissarro's streets are but the setting for the hum of city life. Utrillo seems afraid of space and men; he avoids the crowded thoroughfares and portrays the quiet back streets of Paris, where the plaster crumbles from the old walls and bare windows look like calm eyes on deserted streets. Not human life but its empty shell was his motif: the cafés and suburban squares, the churches and cathedrals of his home town recur again and again in his pictures. The Eiffel Tower, gaily decorated with the French tricolours, is one of his few representations of a public monument.

Utrillo's manner of working and his style differed profoundly from those of the Impressionists. He painted mainly indoors, often at night, by the light of a candle, and frequently used postcards to stimulate his memory, as the old masters had stimulated theirs by sketches and drawings. He had a natural feeling for form and the relationship of shapes, which he pursued to the eccentric exclusion of life and movement. One of his most significant deviations from Impressionism was his use of colour. His mature work falls into three periods: the white, the blue and white and a final period, in which he returned to the full scale of colours. These colour schemes were the outcome not of direct observation but of purposeful selection. In the Eiffel Tower, the pearly white and grey create not only an image of a street but they transmit a feeling—a feeling which the artist himself in one of his poems defined as the release from the horrors and sinister shadows of night by the serene and victorious light of dawn.

Born in Paris in 1883, the son of Susanne Valadon, the acrobat, who was model, painter and pupil of Degas. Under the guidance of his mother he began to paint landscapes at the age of 19. Later he specialised in the depiction of buildings and streets in Montmartre and other places. A neurasthenic and an habitual drunkard from an early age he was interned in 1902, 1910, 1914 and in 1919. But even during these terms of internment he continued to paint uninterruptedly from nature and from postcards. He also left a number of revealing and sensitive poems.

*Oil on board, 26 x 20 in.
Coll.: Richard Wyndham.
Felton Bequest 1947.*



Source: Wall, J.

AUGUSTE RODIN 1840-1917

The Man with the Broken Nose, 1864

WHEN Rodin entered on his career, sculpture had lost the significance and vitality which it had in the Middle Ages and in the Renaissance. Houdon's great achievement had been the rendering of living form in terms of the rococo formula of design. Compared to the head of Voltaire, *The Man with the Broken Nose* appears at first sight almost formless. Rodin thought in terms of the whole form: "sculpture," he said, "is the art of the whole lump, not of clear, well-smoothed, unmodelled figures." From the start Rodin made form subservient to light. The surface planes were arranged not in imitation of natural form, but with a view to catching the light, to creating shadows and thus to conveying the impression of life and movement, traits so vividly apparent in *The Man with the Broken Nose*.

The face of this main work of Rodin's early phase portrayed an old Italian shepherd, who used to clean Rodin's studio. It is moulded with understanding for suffering and for the small, day-to-day cares which make up the existence of man. There is no heroic grandeur, no ideal beauty here, the head is not conceived according to a stylistic formula but is based on conscientious realisation of a personal experience.

The Man with the Broken Nose was rejected by the Salon, because it contradicted the norms of classical beauty. Yet Rodin was not aiming at photographic realism: "It is not photographic truth, but living truth, that we must seek in art," he said. The classic tradition stimulated his conception of form and movement, but the surface of his form was dissolved by light, he eliminates the unnecessary, strengthens the characteristic features till he achieves the expression of suffering which to him was the relevant feature of this head.

Rodin was born in Paris and studied under Lecoq de Boisbaudran and in the studios of Barye and Carrier-Belleuse; he also knew Carpeaux and Dalou. *The Man with the Broken Nose* was his first independent work, which was rejected by the Salon in 1864. From 1864 to 1871 Rodin worked in the Porcelain Works of Sèvres for a living. After 1871 he worked in Belgium where he met Meunier. In 1875 he visited Florence and Rome and was deeply impressed by the work of Michelangelo. In 1877 he travelled in France to study Gothic cathedrals. From 1879 onwards he began to receive regular commissions, and by the end of his life he had achieved international fame. The Austrian poet Rainer Maria Rilke worked for him as his secretary. It was Rodin's greatest wish to re-establish the connection between architecture and sculpture, but he never received an adequate opportunity to carry out his plans. He issued two publications, one on his theory of art and another on French cathedrals.

Bronze bust, h. 12 in.

Coll.: Howard Spensley.

Lit.: Camille Mauclair, Auguste Rodin, 1905, p. 6; Léonce Bénédict, Rodin, 1924, p. 9, 25; R. M. Rilke, Rodin, 1946, p. 16.

Howard Spensley Bequest 1939.



Australian Art



WILLIAM DOBELL: *Study in pen and ink.*

ANYONE who has ever sat down seriously to the task of writing on a prescribed subject will have a sneaking sympathy with David Copperfield's unhappy "Mr. Dick," whose magnum opus remained forever unwritten owing to the extraneous but fascinating subject of King Charles' Head obtruding itself willy nilly on every page. In preparing the following brief introductory notes on Australian art, King Charles' Head made its appearance at the very outset in the form of a constantly recurring question which refused to be side-tracked, if not actually answered: What, exactly, is meant by "National" art? In how far is it concerned with subject matter and are the most representative Australian works necessarily those depicting the gum tree, the sundowner and the kangaroo?

As we approach the second half of the twentieth century, it becomes increasingly apparent that the trend of contemporary art in most civilised countries is towards an international, or universal, rather than a national, or local expression.

Never before perhaps has Western art as a whole been so emotionally unconcerned with barriers of race nationality or religion, while even in India, age-old stronghold of deeply felt national art, we find a recognisably Western thread gradually being woven into the traditional Indian pattern.

The art of England—once as typically English as her roast beef and Yorkshire pudding—has become a cosmopolitan dish of many flavours. English painters

no longer follow in the footsteps of Constable and Gainsborough as the natural interpreters of English life and English landscape. In the nineteenth century it was comparatively easy to place the nationality of a painter such as Sir John Millais by the whole spirit and tempo of his achievement. Eakins was no doubt the voice of a large section of America, as Corot was for France. The present century on the other hand has produced comparatively few easily labelled national artists, but appears to be producing a rich and varied assortment of brilliant individual painters out of a hat: spasmodically, and with little relation to country of origin.

What are some of the underlying reasons for this almost universal decline in what is popularly known as "national" art, in the sense of an art expression at once recognisable as French, English, Italian and so on? (We are not concerned here with those so-called "national" arts whose roots spring from the barren soil of consciously national propaganda). In the past national or State supported religions with their wealth of picturesque symbolism have always been a dominating force in fostering and inspiring homegrown art. It is surely more than fashion or coincidence that traditionally "religious" pictures are seldom painted to-day. As for war, once supposed to stimulate local talent to a frenzied national expression, it is now pretty generally acknowledged that bigger and better wars hardly ever produce bigger and better painting, national or otherwise. Two global wars, however, do seem to have created a backwash of greatly increased mutual interest and interplay between creative minds of various nationalities. Whatever may be the reason, the fact remains that painters in England, America and Australia to-day are not grappling with their individual problems in hermetically sealed studios, but working in close and sympathetic contact with their European prototypes.

Fra Angelico, alone in his cell with his visions of angels and flower-starred Heavens had probably no conception of an art expression other than Italian. No longer does the artist live practically insulated from world opinion by the four walls of his studio. Press, screen and radio assail his mental privacy, while excellent reproductions of the world's masterpieces, available for a few pence, compel an awareness of how the other fellow thinks lives and paints. Any contemporary painter—unless he has the mentality of a hermit crab—knows something of the work of Dali, Picasso, Despiou and the rest of the moderns. He may live in the Dead Heart of Australia and be as well informed on what is being done in Paris, London and New York as the man with a studio in Chelsea.

As for that ubiquitous character "the man in the street" (any street, from Martin Place to Trafalgar Square) he is infinitely better informed and more cosmopolitan in his approach to the arts than his father or grandfather. Art, like every other commodity, has its own laws of supply and demand. In the long run people usually get the sort of pictures they like and want most. Millais and Orchardson painted as they did because the Victorian public were fundamentally in tune with their particular kind of romantic moralising—if the British public of the 'eighties had really wanted a Picasso he would no doubt have risen like a Phoenix from the ashes of the Royal Academy.

At the present time we in Australia are reaching out with a thousand sensitive tentacles towards the daily more accessible delights and adventures of overseas music literature, painting, sculpture, ballet and kindred arts. In the light of such widely increased aesthetic and intellectual contacts it seems unlikely, to say the least of it, that Australian painters are going to produce, or the Australian public demand, an art that is an exclusively indigenous and home-made article. At this point King

Charles' Head once more makes a more or less pertinent intrusion. Are we to call "national," or specifically "Australian" art only those works which are as little influenced by overseas trends as a pot of home-made Australian jam?

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Although Captain Cook landed in Australia as long ago as 1788, Australian art is roughly speaking little more than a hundred years old. During the first fifty years of her existence as a British colonial possession, Australia produced no single painter big enough to introduce this mysterious newly discovered continent to the rest of the civilised world, and it was a long time before even the children of well educated people in England knew the shape traced out by Australia on the map of the world, nor their parents anything of its cultural life and art. For half a century at least, we were best known to the outside world as the home of the savage blackfellow and bounding kangaroo—an understandable state of affairs when we remember that our earliest pioneer artists were not of course native born Australians, but homesick emigrés from England and elsewhere. Many of these early artists seem to have been more or less stunned by the drama and oddity of the local landscape, or driven to the limits of pictorial exaggeration. Thus a book of early colour prints of Victorian scenery recalls a tropical jungle, full of exotic birds and flowers mainly existing in the artist's imagination, while contemporary drawings of the aborigines are often wildly inaccurate. Actually, until somewhere about 1830, our art has little real aesthetic significance, apart from the historical or topographical angle.

The first outstanding name in the story of Australian art that was something more than a topographical recording, accurate or otherwise, is that of Conrad Martens, an English artist of real ability who arrived in Sydney in 1835. Like Louis Buvelot, the Swiss painter who settled in Victoria some twenty years later, he was a keen and sympathetic observer, but neither Buvelot nor Martens did much towards interpreting what they saw, and cannot properly be said to belong to an Australian "school" of painting.

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From time to time, particularly in the later half of last century when Australia was still comparatively isolated from overseas influence, she has produced individual painters who, because of their deeply felt affinity with their immediate environment—human or otherwise—allied to high technical skill, seem to qualify as national artists without any hair splitting as to the exact meaning of the term. Round about 1885, with the advent of Tom Roberts, Frederick McCubbin and Arthur Sreeton, the art of this country became for the first time a natural, unforced Australian expression. Of these pioneer painters and their numerous adherents, now commonly known as the Heidelberg School, Tom Roberts was the natural leader who had returned from Paris fired with a self-imposed mission to spread the gospel of Impressionism amongst his fellow painters. Others who were caught up in the new movement were Walter Withers and Charles Conder. At the now historic camp sites of Heidelberg and Eltham in the Yarra Valley, some fifteen miles from Melbourne, these men and their associates—some of them brilliant and all alike afire with enthusiasm for Renoir Monet and Degas—laid the foundations of a school of landscape genre and portraiture whose repercussions were felt in every studio in Australia. Their influence persists, though in a very different guise, to the pre-

sent day. The next twenty-five years (1885-1910) were to see the rapid growth and prolific flowering of a localised version of the French Impressionist's preoccupation with light and the casting aside of the old-fashioned studio subject picture beloved of Victorian and Edwardian Academicians. This was probably the most vigorous and single minded period in the story of Australian art to date.

The majority of our best painters of the 'eighties, 'nineties, and early nineteenth hundreds were wholehearted in their allegiance to Impressionism in various forms. There were no wars to speak of—the long lovely summers slipped by at Heidelberg and life was good. In Victoria the artists, a little group of genuine "Bohemians" scarcely touching the more solid social life of the community, quarrelled amicably amongst themselves, making it up over beers at 2d. a glass. Few pictures were sold—the purchase of Streeton's "Purple Noon" was epoch making, yet on the whole it was a stable and at the same time a stimulating painters' world. Two important Australians at this time were Phillips Fox and Rupert Bunny. Both these men did the majority of their best work while domiciled for long periods in France.

The same quarter of a century which produced so much fine painting in Australia also saw the beginning of the decline of Australian Impressionism in the hands of imitators and lesser men than its virile protagonists. Impressionism in this



RUSSELL DRYSDALE: *Family before a burnt-out house.*

country in the years immediately before and during the first world war had become for many of our artists an easy means of escape from the discipline of a serious study of form. During this period Australian painting if it had to be generally described by one adjective might be called "fuzzy." This rather nebulous period in the field of drawing and painting was no doubt simply an Australian symptom of the general pre-war sickness of heart and mind from which the whole world was then suffering. It was of course illuminated by the steady flame of various individual talents, both in Victoria and New South Wales. In Melbourne, Max Meldrum and his pupils were demonstrating the theory of tone values at a time when colour and superficial charm were generally considered the main ingredients in Australian picture making. In South Australia Hans Heysen was engaged on an almost anatomical research into the structure of the eucalyptus which finally resulted in its apotheosis to our national tree. It might here be noted that the late Sir Baldwin Spencer played a never to be forgotten role at this juncture in keeping alive a flagging public interest in the work of serious artists such as Arthur Streeton, George Lambert and Norman Lindsay.

The Australian (largely through the medium of the Sydney Bulletin) has always been cartoon-minded, and in the field of social and political cartoons Lindsay has made a direct contribution to Australian national art, while in a more homely sphere his illustrated juvenile classic "The Magic Pudding" has an authentic Australian flavour. Lindsay has salted down for all time a host of Australian types with such humour and veracity that he may well live for future generations through his hooligans, prostitutes, tramps, small town boys and koala bears, rather than the nymphs, satyrs and Don Juans of his romantic water-colours.

In 1921, two outstanding Australians returned to their homeland after serving as official war artists: George Lambert to Sydney and George Bell to Melbourne. Both these men of forceful personality and brilliant gifts were important factors in the rejuvenation of Australian art. But it was not for another ten years or so—somewhere in the early 'thirties—that modern art, in the sense that Cézanne, Matisse and Van Gogh are modern, became common currency in Australian art circles, while the public as a whole scarcely knew of its existence. The history of the lag-gard growth and amazingly rapid burgeoning of the modern movement in Australia cannot be told here. It must however be recorded that George Bell and the veteran Rupert Bunny (who had returned to Australia in 1933) exerted a liberating influence on the minds of painters, students and public. Shortly before the outbreak of the second world war, ribald public laughter was gradually giving way to the uneasy notion that perhaps after all there was something in all this contemporary stuff. . . . The late connoisseur and art critic Basil Burdett also did good service to contemporary art by his support and enthusiasm for the best modern work being done locally, as well as by helping to direct and inform public taste in regard to drawing for its own sake. To-day the Australian public is increasingly aware of the importance of fine drawing.

The plastic arts in this country, in comparison with the graphic, have so far lagged behind except for a few outstanding single exponents. Reasons are mainly economic, there being little outlet for promising young sculptors, woodcarvers, etc., in the field of domestic or public architecture. Until this sorry state of affairs is changed the plastic arts in Australia are severely handicapped in their struggle for public recognition.

Only a crystal gazer could tell how much of the work being produced in our studios to-day has a permanent significance in the story of Australian art. Contem-

porary art the world over is in a state of transition: we live—not only the painters but all of us—in a state of continuous aesthetic alarms and excursions. Values in art and life itself are in the melting pot, and for the artist groping towards his own particular brave new world, nothing but his own inner light is stable. The old sign posts are down and painters of integrity in every country are plotting out their own pathways to the stars.

The Australian scene holds much that is pictorially new and exciting, yet there remains a rich vein of local subject matter as yet hardly tapped. For the first hundred years or so, the majority of our artists (apart from portraiture) have concentrated mainly on the gum tree, to the exclusion of most other native flora and fauna, including the men women and children, horses, sheep, cattle, dogs and birds that give life and its own subtle but very definite individuality to our little known land.

Australian painters and public to-day are keenly aware of the art of other countries. Amongst contemporary painters the long standing preference for the gum tree as a standing national dish has given way to a wide range of subject matter, often European in content and manner of approach. Many able painters and sculptors are concerned with varying forms of abstract art. Straight portraiture, except amongst the older generations, is somewhat in the doldrums. Most of our contemporary landscapes are stylized, imaginative and on the whole far less romantic than those of even twenty years ago, with the emphasis often on buildings rather than nature. We have also the rather interesting anomaly in great modern cities like Sydney and Melbourne of a school of brilliant young Australians seeking out as subject matter rotting wharves, decaying streets and derelict houses. Another small but vigorous group, notably Russell Drysdale and William Dobell and others in Sydney



NORMAN LINDSAY: *Nymphs pursued by Satyrs.*

are getting down to grips with genre and character painting. Many are working along the lines laid down by Cézanne and the post-impressionists, while others find adequate expression in an Australian version of impressionism. The adherents of Max Meldrum are yet another important group, remarkable for their rigid insistence on the doctrine of tone values. Many water colourists, draughtsmen, and engravers are trying out new methods of expression, while at any representative mixed exhibition to-day water colourists of the traditional English school exemplified in this volume by Robert Campbell hang amicably alongside two-dimensional works by followers of Picasso and the moderns. To sum up, Australian art at the present time is very much alive, and presents a healthy diversity of outlook and technical means of expression.

It is hoped that the following plates carefully selected to give a cross section of as many aspects as possible of the Melbourne Collection will serve to introduce Australian art and artists to a new and discriminating public beyond these shores—a public who looks to this great continent to produce something more than tourist or guide-book art. Australia is sociologically a young country but we are out of our swaddling clothes and must expect to be paid the compliment of being judged not on local, but world standards. Which brings us back to our original question—what, in the final analysis, do we really mean by “Australian,” or for that matter, any “national” art? It may be that the National painter in the highest sense is he who speaks out of his heart, of his own time and country—if it be only a moment of time and one square inch of his native soil. That Albrecht Dürer, who drew from his very soul a handful of grasses from a neighbouring meadow, was more truly national than he who records a whole forest of gum trees without the seeing eye.

(NOTE: The writer of these introductory notes to the Australian section would like to point out that Australian artists and sculptors mentioned in the text are deliberately confined to those whose work is reproduced in this book, which accounts for the omission of the names of many prominent Australian painters both past and present.)

CONRAD MARTENS 1801-1878

Sydney Harbour

AS the first serious landscape painter to come to grips with the rugged Australian scene, and to wring from it a real artistic content, Conrad Martens is the most important of pioneer painters in Australia. Unlike many of the earlier artists who had recorded the local landscape with varying degrees of skill, Martens was no gifted amateur, but an accomplished professional painter in the romantic tradition of Turner.

On arriving in Sydney in 1835, Martens at once grasped the essential paintability of Sydney Harbour, whose wide expanses of sea and sky, and fringes of low toned scrubby bush were exactly suited to his talent. An able executant in both oils and watercolours, it was as a watercolourist that he was most distinguished. His watercolours have that indefinable painter's quality which would have marked him as an artist of note in whatever country he had cared to paint.

Although Martens remained in Australia for forty-three years, he remained a typical exponent of the English water colour school. His landscapes have the same happy combination of freedom and precision, the same sense of romance in the grand manner. He used a good deal of body colour and exploited, within the limits of good taste, the dramatic lighting effects favoured by John Varley, Richard Wilson, and Marten's late master in England, Copley Fielding. Like Buvelot, who arrived in Australia some thirty years later, Martens seems to have found the stylization of the indigenous gumtree an almost insuperable problem.

It cannot truthfully be said that Martens laid the foundation of a national school of Australian landscape painting. His vision of this country was essentially English—but it was a painter's vision, and a noble one.

Conrad Martens was born in London. He studied with Copley Fielding and out of doors in Devonshire. In 1832 he went to Monte Video and became topographic artist on H.M.S. Beagle, arriving in Sydney in 1835. A prolific worker, he gave lessons in painting and made numerous pictures and studies of Sydney Harbour, many of them for wealthy private patrons. From 1863 until his death, he held the position of Assistant Parliamentary Librarian.

*Watercolour 25½ in. x 17½ in.
Felton Bequest 1948.*



LOUIS ABRAM BUVELOT 1814-1888

Water Pool at Coleraine

LOUIS BUVELOT, ablest and best known of the pioneer Victorian painters, was a Swiss artist of standing in his own country and in Brazil, where he lived for eighteen years before settling in Victoria. With his wife, he landed in Melbourne in 1865. He was then forty-nine, a foreigner in a strange new country that seemed to offer little scope for a livelihood in the arts. Yet within three or four years Buvelot had come to love and understand the sober beauty of the bush around Melbourne, with such happy results that his first three Victorian landscapes were purchased for the National Gallery. One of them was the now historic "Water Pool at Coleraine."

This picture is generally acclaimed to-day as the artist's finest canvas. Admirable in composition, the masses of light and shade are well balanced, and the detail kept subservient to the whole. Buvelot's own comment on the picture is revealing: "I loved it, and for three weeks I went to the same tree every day and learned it." Strangely enough, though he was one of the first serious painters to grapple with the fundamental problems peculiar to the Australian scene, in the matter of foliage he seemed unable to adapt his European technique to the new subject matter. His gum trees, carefully drawn and observed, have the soft feathery contours of oaks or elms. In its poetic serenity, *The Water Pool* is reminiscent of Corot, whom Buvelot outlived by fifteen years.

Buvelot's influence on early Australian art and artists can hardly be overestimated. He was not only a gifted painter but a much travelled man of wit and intellect, and the Buvelot's house in Fitzroy was for many years the pleasant meeting place for Melbourne's artists, writers and musicians. For some time after his death, his popularity waned in favour of exponents of the new Impressionist movement. Now, half a century later, Buvelot can be assessed at his true value as an important milestone in the history of Australian landscape painting.

Buvelot was born in Switzerland. He spent eighteen years in Brazil and finally settled in Victoria for health reasons. He arrived in Melbourne in 1865 and remained in that vicinity until his death.

*Oil on canvas, dated 1869-60 in. x 42 in.
Purchased 1870.*



F R E D E R I C K M c C U B B I N 1855 - 1917

The Lost Child

THE art of Frederick McCubbin is a genuinely national expression. He was one of the rare Australian genre painters of any period who had the knowledge and the imagination to paint characteristically Australian types in their natural settings. His figures "live" amongst the gum trees, in the sense that Millet's peasants live in the French fields. In "The Lost Child," the human element is strangely at one with the rustling silence of the bush.

A lover not only of his fellow men, but of every fern, flower and tree in his native countryside, McCubbin spent a long unworldly lifetime in a patient search after truth, which scarcely led him more than thirty miles from his studio door. His art lacks the virility and action of Tom Roberts, but it has an authentic, if more serene and static, life of its own.

With Tom Roberts, McCubbin started the first artists' camp at Box Hill near Melbourne. With Roberts, Streeton and Conder, he exhibited at the first Impressionist exhibition ever held in Australia, which took place at Buxton's Gallery in 1889. From then on he continued to employ a technique more properly Impressionist than that of many of his contemporaries to whom the term has been loosely applied.

McCubbin's art was informed by a now unfashionable streak of sentiment that should in no sense be allowed to cloud present-day estimation of his undoubted powers as a painter. There is no need to apologise for the vein of tender human feeling inherent in the painter and his work. As Drawing Master at the National Gallery Schools, his broad-minded humanity and critical standards made him a valuable influence on the hundreds of students who passed through his hands. In this connection it is relevant that McCubbin himself freely acknowledged his own personal debt to the influence of Louis Buvelot.

McCubbin's feeling for quality and texture of paint, and capacity to point up a canvas with slight but distinguished drawing, are well exemplified in "The Lost Child."

Born in Melbourne, McCubbin was one of the earliest students at the National Gallery School, and subsequently became Drawing Master there for thirty years. As a landscape painter, he worked mainly in the country around Melbourne and at Mount Macedon, Victoria. He visited Europe in 1907.

*Oil on canvas, 28½ in. x 45 in.
Felton Bequest 1940.*



T O M R O B E R T S 1856 - 1931

Shearing the Rams

NO single example by this important Victorian landscape portrait and figure painter can suggest the powerful and far reaching impetus given to early Australian painting by his life and work.

Young, receptive, and exceptionally gifted, Roberts spent a few formative years in Paris during the height of the Impressionist movement. Returning to Melbourne in 1885, he expounded to an enthusiastic circle of fellow-painters, the basic principles of the new movement which was to alter the whole trend of contemporary painting. His listeners included Streeton, Conder and McCubbin; and it is no mere coincidence that during the next 25 to 30 years, most of the best painting produced in this country was executed in a modified Impressionist technique.

Roberts' own personal transcription of Impressionism was never a literal subservience to French formulæ; but throughout a long and versatile painting career he remained true to the general tenets of Impressionism imbibed in youth. As a landscapist, he was temperamentally concerned with problems of light and colour—yet a glance at his notebooks reveals a continuous searching after the underlying form. His portraits, tinged with the sentimentality of the period, show the same balanced approach to the claims of colour and form.

In the final analysis, it seems probable that Tom Roberts' most significant contribution to Australian art as a whole will be the spirited genre or subject pictures of life in the outback, of which "Shearing the Rams" is an outstanding example.

Here is a picture that is national art in the sense that it could never have been painted anywhere except in Australia, and by no other painter than Tom Roberts, with his first-hand experience of Australian pastoral life in the eighties. A stampeding mob of cattle—a hold-up of the mail coach by bushrangers—the daily round of stockyard and shearing shed—this was the rich and racy subject matter that inspired much of Roberts' finest work.

Although to modern eyes "Shearing the Rams" can hardly be classed as Impressionist painting, it is far from a literal photographic rendering of the subject. The old-fashioned wooden shearing shed bathed in dusty light and the rhythmic line of the shearers and struggling sheep, build up into a consciously organised pictorial unity within the frame.

The historical and sociological value of "Shearing the Rams" is increasingly apparent, as the old hand shearing methods give way to the shearing machine, and life in the back country that Roberts loved and understood so well passes into history with every hour.

Born at Dorchester, England, Roberts came to Melbourne at the age of thirteen and received his first training at the National Gallery School. As a young man he studied in Paris, and at the Royal Academy in London, and painted in France and Spain. He returned to Melbourne in 1885, and was Founder and first President of the Society of Artists, in Sydney in 1895. He served in England with the R.A.M.C. during the first World War. Returning to Australia in 1923, he spent the latter end of his life at his home on Mount Dandenong, Victoria. In 1948, a memorial Exhibition of his works was held in the National Gallery of Victoria.

*Oil on canvas, 71 in. x 47 in.
Felton Bequest 1932.*



JOHN RUSSELL 1858-1931

Porto Fino

OWING to a rather unusual chain of circumstances, and the artist's own indifference to public acclaim, the work of John Russell is still very little known in Australia. When the National Gallery of Victoria purchased "Porto Fino" and two other Russells which had come to light in Australia during the second World War, the brilliant sketch portrait of Dr. Maloney created something of a sensation with the general public, for whom John Russell was not even a name.

Actually Russell has enjoyed a considerable and ever-growing reputation in France, over the last fifty years. The son of a wealthy engineer, he left Sydney as a young man intending to study his father's profession in England. He had scarcely arrived before his father died, leaving the son a comfortable fortune, which enabled him to abandon all thoughts of engineering and settle down in Europe to the serious study of painting. It is significant that Russell, who became a lifelong disciple of Impressionism, travelled from Sydney on the same ship as Tom Roberts, and later spent some months with Roberts on a walking tour in Spain. It is easy to imagine the conversations on aesthetics that took place between the two young men. Roberts returned to Australia to spread the news of the wonderful new movement: Russell remained in France to carry out its theories as a practising painter. Only once did he revisit his native land, a few years before his death in Sydney, where he apparently made little or no impact on local art.

During the intervening years between his unobtrusive coming and going, John Russell had become a distinguished painter in oils and water colours, and the intimate friend of important artists such as Monet and Van Gogh. Russell's portrait of the latter, dated 1887, hangs in the Municipal Gallery of Amsterdam. For years his pleasant house at Belle Isle, Brittany, was the rendezvous of a select company of notable painters. That he was held in very high regard by his contemporaries is obvious from the recently published correspondence between Russell and Van Gogh, but owing to his private fortune and lack of personal ambition he rarely exhibited in public. It is doubtful whether he ever sold an important picture during his lifetime.

"Porto Fino" is a typical John Russell. A sensuous loveliness of colour and light pervades the pink washed buildings, and little gay green trees, through which we can almost feel the stirring of the summer air. This is true Impressionism in the tradition of Monet. Unconcerned with abstractions and unaware of the subsequent claims of "significant form," the artist has caught and held the fleeting moment of sunshine and shadow and pinned it down, light as a butterfly, for all time.

Born in Darlinghurst, Sydney, Russell studied at Cormans in Paris. He lived mainly in France, and in England for short periods, returning to Sydney a few years before his death.

*Watercolour, 15 in. x 12 in.
Purchased 1942.*



SIR JOHN LONGSTAFF 1862-1941

Lady in Grey

JOHN LONGSTAFF, both as a man and an artist, has always held a very special place in the heart of the Australian public. Over a long period which only ended with his death at the age of seventy-nine, he enjoyed a unique reputation as the outstanding portrait painter in the field of representational portraiture. A prolific worker in the current English academic tradition, he brought to his many portraits of notable Australians, a touch of romantic imagination, as well as the ability for the accurate recording of features that is popularly known as a "good likeness."

"Lady in Grey" was painted before the days of the artist's widespread personal popularity and public acclaim. It has a serenity, and artistic reticence, that give it an aesthetic significance often lacking in the more spectacular portrait commissions. The seated figure falls into place with easy unforced grace, while the subdued harmonies of whites and greys have an almost Whistlerian elegance. The subject of the Lady in Grey is the painter's wife. It was presented to this Gallery by Mr. John Connell, the donor of the Connell Collection of paintings and objets d'art, who was a close personal friend of the artist.

John Longstaff was born at Clunes, Victoria. A student at the National Gallery Schools in Melbourne, he won the first Travelling Scholarship awarded in 1887. He studied in Paris under Cormon, and worked for a number of years in England. Serving as an official War Artist with the A.I.F. in France, he returned to Australia after the first World War. In 1927 he was appointed a Trustee of the National Gallery of Victoria, and in 1928 was knighted. Longstaff was five times the winner of the Archibald Prize for portraiture. After his death in Melbourne, a memorial exhibition of his work was held at the National Gallery of Victoria in 1942.

*Oil on canvas, 34 $\frac{3}{4}$ in. x 52 $\frac{1}{4}$ in.
Presented by John H. Connell, 1914.*



EMANUEL PHILLIPS FOX 1865-1915

Portrait of a Young Girl

PHILLIPS FOX was a portrait and figure painter of note in the most highly creative period of Australian Impressionism. The date of his death in Melbourne in 1915, symbolises the virtual end of a chapter in the chronicle of Australian Art. Roberts and Streeton continued to flourish for many years after Fox's death; but they were outstanding individual painters playing a last lone hand, and the original fire of creative Impressionism first kindled at Heidelberg in the 'eighties had burned itself out some time before the outbreak of the first World War.

Fox's Impressionism was not the Australian Version, but imbibed first hand at the source, in the Paris of the 'nineties. In it he found a natural mode of expression, exactly suited to his talents. His whole approach to painting, like that of Rupert Bunny, was French rather than Australian, and it is no slur on the aesthetic integrity of the Melbourne born painter that he drew little stimulus from his native background. For the greater part of his painting life he lived in France, returning from time to time to Australia; but his heart was never in the Australian scene, and while in this country he was mainly engaged in teaching at the Art School which he founded with Tucker in Melbourne, and in studio portraiture and commissions.

"Portrait of a Young Girl" reflects the quiet conviction and assurance of an able painter in the heyday of Impressionism, who had no inward urge to follow the revolutionary trail blazed by Van Gogh and Cézanne. Obviously, there were no conflicting theories to disturb the tranquil inner vision of Phillips Fox, when he set himself to paint this fresh faced young girl in her light muslin dress. He knew exactly what he wanted to say about her, and as a highly competent craftsman, knew exactly how it should be said in terms of paint.

The subtle tonal scale of greys and whites is accentuated by a few crisp touches drawn with the brush. The actual surface quality of the paint reveals a complete mastery of the medium.

Fox was born in Melbourne and attended the National Gallery Schools before going to Paris for further study at Julian's and the Beaux Arts. He lived mainly in France, and in 1894 was the first Australian to win a gold medal at the Salon des Artistes Francais. In 1910 he was the first Australian to be elected a member of the Salon de la Nationale des Beaux Arts. He is represented in the Luxembourg Gallery by a painting presented by his wife, Ethel Carrick Fox, also a painter of distinction.

*Oil on canvas, 35 in. x 56 in.
Felton Bequest 1942.*



WALTER WITHERS 1854-1941

Tranquil Winter

ALTHOUGH Walter Withers is usually associated with the group of early Australian painters known as the Heidelberg School, he cannot legitimately be classed as an Impressionist. For Withers, every landscape presented its own particular problem in paint, and his technique was an unobtrusively personal one.

The pleasant semi-domesticated Victorian countryside about Eltham and Heidelberg, where "Tranquil Winter" was painted, and where Withers lived and worked for the greater part of his life in Australia, was well suited to his gentle unspectacular talent.

The subject of "Tranquil Winter"—a hillside topped by a distant cottage, a few scattered gum trees, a waterhole with browsing cattle—is commonplace enough. The vision that beheld it was not. It is now half a century since Walter Withers set up his easel in the wintry sunlight of the horse paddock, yet the mood of the particular moment on a particular morning, when the shadows lay across the track to the homestead, when a light cloud hovered above the corrugated iron roof that reflects the sky, when two red and white cows drank side by side at the water-hole—is here established for all time. For Australians, an almost nostalgic sense of familiarity for the homely scene is evoked by this quiet canvas whose popularity with the public continues unabated.

Withers was born in Staffordshire, England, and arrived in Melbourne at the age of twenty-eight. He was a student at South Kensington, and for a short time at Julian's Academy in Paris.

*Oil on canvas, dated 1895—48 in. x 30 in.
Purchased 1895.*



CHARLES CONDER 1868 - 1909

Springtime—Heidelberg

THE name of Charles Conder is ordinarily associated with the fanciful whimsies of the Yellow Book and the deliberate artificiality of French and English decorative art in the 'nineties. The happily spontaneous Impressionist landscape "Springtime, Heidelberg," shows an entirely different angle and goes to prove that Conder was no hothouse product of the London studios. Contemporary and kindred spirit of Aubrey Beardsley and Toulouse-Lautrec, it must also be remembered that Conder spent seven years in Australia as an impressionable youth, largely in the company of serious out-of-door painters like Tom Roberts. These two widely differing influences have resulted, logically enough, in Conder's almost dual artistic expression.

Conder arrived in Sydney from England at the age of fifteen. During the brief period of his stay in this country, his unique talent and personal charm made him one of the leading members of the Victorian Heidelberg School. It is now generally acknowledged that Conder with his poetical and literary turn of mind was an important influence on the early work of Arthur Streeton.

Had he remained in Australia, it is probable that Conder would have followed up his natural bent for pure landscape, which is so apparent in the "Springtime, Heidelberg." However, on his return to England in 1890 he was at once caught up in literary and aesthetic circles. In this rarefied atmosphere Conder's innate love of elegance and the bizarre took the upper hand, and he became best known for his exquisite fan decorations and Watteauesque subjects, often painted on silk. Though these bear the indelible print of the "decadent 'nineties" they are never vulgarised by the "artiness" which mars so much competent work of the period.

Conder's landscapes are comparatively few. In them he exhibits the same flawless colour sense and distinguished draughtsmanship that typifies his work in whatever medium he employs.

Born in London a descendant of the Sculptor Roubillac, Conder arrived in Sydney in 1883 and for a time worked on the "Illustrated Sydney News." While in Sydney he studied at the Royal Art Society Night Classes, and in Melbourne for a short time at the National Gallery Schools. He exhibited with the Heidelberg School at the first Impressionist Exhibition held in Melbourne in 1889. He finally returned to England in 1890.

*Oil on canvas, 23½ in. x 17½ in. Dated 1888.
Felton Bequest 1941.*



RUPERT CHARLES WOLSTON BUNNY

1864-1947

Shrimp Fishers

LIKE his contemporary, Phillips Fox, whom he outlived by over thirty years, Rupert Bunny was born in Melbourne and spent the majority of his active working life in France. One of our greatest Australian painters of figure landscape and portraits, he drew his inspiration from a variety of sources, none of them specifically national. He was never stimulated by the Australian scene, as he was by the lively intellectual life of the Paris studios, or the luminous skies and olive groves of the Mediterranean.

Rupert Bunny was an individualist, belonging to no particular school. Imaginative, sensitive, temperamental—he was always fundamentally himself, whatever guise he might adopt for the time being. He had the kind of pictorial imagination that could be fired to high creation by a mountain, a classical legend, a woman's hand in a delicate wrinkled glove. The result was an artistic achievement, rich and varied, over a long industrious life. Bunny's tireless hand and mind were never static, and he was never out of touch with contemporary thought. Although never calling himself a "modern"—he detested labels—he was always interested in and aware of the modern movement. In the last ten years of his life, which he spent in Melbourne, he had the unique experience of having already passed into tradition, while still a stimulating force on contemporary Australian paintings. At the age of eighty-two he was happily engaged on the composition of lyrical and ballet music.

Owing to long residence away from Australia, Bunny was for many years mainly known to Australians as a painter of "straight" portraits, executed in this country. His European landscapes, genre paintings, and boldly conceived decorative figure designs, were a revelation to the average Australian, who saw them for the first time at the Retrospective Exhibition of Bunny's works held at the National Gallery of Victoria a year before his death.

"Shrimp Fishers" belongs to a specially fruitful period of Bunny's art. It is a spirited genre painting, lively and charming in colour and arresting in design. The gaiety and humour in the characterisation of the elderly priest and the children give it an enduring human interest and show the depth and sincerity of the artist's affinity with French life.

Characteristically laid aside by the artist, it was discovered face to the wall in a dusty Melbourne studio a few years before his death, when it was purchased for the Melbourne Gallery.

Rupert Bunny was born in Melbourne, the son of a Judge. He first studied at the National Gallery Schools in Melbourne, and afterwards in Paris under Calderon and Jean Paul Laurens. Works by Bunny were bought for the Luxembourg Gallery in 1904, 1906, and 1917. Shortly before the First World War he was elected a member of the Salon de la Nationale des Beaux Arts. In 1933 he returned to Melbourne, where he died.

*Oil on canvas, 63 $\frac{3}{4}$ in. x 47 $\frac{3}{4}$ in.
Felton Bequest 1946.*



GEORGE WASHINGTON LAMBERT, A.R.A.
1873-1930

A Sergeant of Light Horse

FOR several years prior to World War I, Australian art as a whole had been gradually declining in creative vitality. George Lambert was a powerful factor in its rebirth to a new and vigorous life. On his return to Sydney after serving as an official war artist with the A.I.F. in Palestine, the impact of his dynamic personality was immediately felt by painters and public throughout Australia.

Lambert was a conspicuous figure in the social and artistic life of the nineteen twenties. A brilliant conversationalist, witty and well informed, a connoisseur of horses and good wine, he did much to raise the status of art and artists in the eyes of the Australian public. As a painter he was a perfectionist who practised what he preached—serious and almost austere in his insistence on absolute mastery of the medium employed. Himself an accomplished draughtsman, he continually stressed the importance of fine drawing for its own sake, and it is largely due to his influence and example that many contemporary Australians are expressing themselves in the graphic arts.

"A Sergeant of Light Horse" is an outstanding example of direct representational portraiture that is truly national. This ginger-haired, calm-eyed stoic and humourist is Australian to the tips of his long bony fingers. Notice the loosely carried slouch hat with its cascades of emu feathers, the nonchalant unselfconscious pose of the figure, perfectly at home in its dramatic setting of glaring hillside and china blue sky. We feel this laconic young man would be equally at home at Buckingham Palace, or astride his favourite horse. This work has genuine national significance, because the painter knows his subject matter from the inside, and has no need to force the national note. The reticence and control of the pictorial elements show Lambert's technical knowledge and creative powers at their happiest combination.

Born at St. Petersburg, Lambert was the son of an American engineer, and the father of the sculptor Maurice Lambert. He was brought to Australia at the age of fourteen, trained under Julian Ashton in Sydney, and won a Travelling Scholarship which enabled him to study in Paris. He later settled in London, but returned to Australia in 1921 and died at Cobbity in New South Wales.

*Oil on canvas, 23½ in. x 29½ in.
Felton Bequest 1921.*



SIR ARTHUR STREETON 1867-1945

The Purple Noon's Transparent Might
(View of the Hawkesbury River, New South Wales)

ASK the Australian man in the street to name our greatest landscape painter and he will almost certainly reply "Arthur Streeton." It is impossible to exaggerate the popularity and personal prestige enjoyed by Streeton over a period of sixty prolific painting years; from his first showing with the Heidelberg Impressionists in 1889, until his death at the age of seventy-eight.

Reasons for this unprecedented acclaim of an individual Australian painter are not hard to find. Here is a truly National talent, drawing its inspiration from its native soil. Streeton had a genius for choosing the kind of subject matter that has an irresistible appeal for the Australian-born. No other painter before him had the courage to set up his easel facing the vast panoramic vistas of mountainous country in Victoria and New South Wales. No other had set himself the gargantuan problem, triumphantly solved, of reproducing on canvas mile upon mile of wooded hills and river flats pulsing under a noonday sun. The visual impact on the beholder of this spectacular type of scenery is breath-taking. Streeton's landscapes at their best have exactly this quality of surprise and excitement.

Streeton's art as a whole was less subtle, and infinitely more forceful than that of his early associates Conder, Roberts and McCubbin. Both in oils and water-colours the sure exuberant brushwork carries a driving force that hits the subject home. Through Streeton's landscapes, thousands of Australians to-day are more keenly aware of the beauty and character of their native land.

Although Streeton is commonly accepted in this country as an Impressionist, this is only true in the broadest sense. It is a far cry from his strongly modelled tree forms, and the constantly recurring note of crags and boulders under intense light, to the atmospheric impressions of Monet, or to the authentic Australian Impressionism of McCubbin.

The work of Arthur Streeton falls roughly into three periods. The first, in which the restraining and poetic influence of Conder is discernible. The second, to which belong *Purple Noon* and the majority of the important works, and the third and last in which the aesthetic content has become noticeably less, with a corresponding decline to a more or less sterile technical virtuosity.

The purchase of *Purple Noon* by the National Gallery of Victoria in 1896 was a landmark in the history of this Institution. The picture was strongly recommended by the late Sir Baldwin Spencer, a consistent patron and admirer of the artist. The Felton Bequest was not yet in existence, and the purchase price of £150 was in those days a high one for local art. To-day *Purple Noon* remains one of the best known and best loved Australian landscapes in our National collection.

Streeton was born at Mount Duneed, Victoria. He was originally apprenticed to lithography, but studied drawing at the National Gallery School where he later became an instructor. He was an original member of the Heidelberg Impressionist School, exhibiting with them at the first Impressionist Exhibition held in Melbourne in 1889. In 1898 he visited England where he stayed for some years, and was an official artist with the A.I.F. in France during the first World War. In 1937 he was knighted. In 1946 a memorial exhibition of his work was held in the National Gallery of Victoria.

Oil on canvas, dated 1896-48 in. x 48 in.
Purchased 1896.



SIR LIONEL A. LINDSAY 1874-

The Clipped Wing c. 1930

SIR Lionel Lindsay had long been known in Australia as an etcher and water-colourist, before he took up—in 1922—the art of wood engraving by which he is best known to overseas collectors to-day. Yet his first attempt at a wood cut came about almost by chance, as related by the artist in an article for the American Woodcut Society:—"I bought John Mather's gravers never dreaming I should ever use them. One day I picked up an old wood block at the Evening News Office (in Sydney) and thought I'd try my hand. As the gravers were blunt I achieved the worst cut in the world, and hunting for a manual came upon W. L. Linton's small book. As I pondered over the examples in this book I saw quickly that woodcut quality was involved with linecut. The graver was an instrument to draw with at will and that the white line cut on a black ground, though apparently a negative approach to form, produced, when logically employed, a positive effect. At first I completely blackened the block and drew my design in pencil outline which shows clearly on the fine, matt surface. I prefer now, after placing everything carefully with a pencil outline, to blacken the space about to be engraved and work on, piece-meal, until the pleasurable anxious moment arrives for proving."

An entirely different approach characterises Sir Lionel's watercolours, etchings and woodcuts, and reflects the thought which the artist gives to finding subject matter suitable to the requirements of each medium. For his etchings he depicts landscapes or architectural subjects and the white background of the paper acts as a symbol for space. For his woodcut work he regards a black ground, dictated by the medium, as a flat plane, to be decorated by the white line. All his woodcuts have a decorative, ornamental character. Flowers, birds, and other animals have been depicted with sureness of draughtsmanship and virtuosity of graver work. For the *Clipped Wing* the form of the bird as well as its dejected unhappy spirit have been outlined with remarkable precision and economy of means.

Born at Creswick, Victoria, brother of Norman and Daryl Lindsay. From 1889-1892 he was a pupil assistant at the Melbourne Observatory; later he took up Journalism and studied at the National Gallery School. He has travelled extensively in Europe where he lived for long periods, holding frequent exhibitions in London. He is a member of the American Woodcut Society and is widely known in Australia and overseas as an engraver and as a collector and writer on art subjects. In 1941 he was knighted. Sir Lionel is a Trustee of the National Gallery of New South Wales.

*Wood engraving, 5½ in. x 4¼ in.
Signed in pencil and inscribed 24/100.
Felton Bequest 1938.*



DUNCAN MAX MELDRUM 1875-

Portrait of the Artist's Mother

“**P**ORTRAIT of the Artist's Mother” is an important early work purchased by the Felton Bequest in 1913, the year of the artist's return to Melbourne after a lengthy sojourn in Paris, where he had been studying Old Masters in the Louvre. In the same year he founded the Meldrum School, which at once became a vital and highly controversial centre of Victorian Art.

Meldrum began his career as a teacher and lecturer, at a time when Australian popular taste tended towards an emasculated form of Streetonism. The insistent voice of Max Meldrum was one of the first raised in constructive protest. By his personal example as a brilliant exponent of his own theories of painting, and by his dynamic gifts as a teacher, he did invaluable service to Australian art and artists, in raising the local standards of aesthetic judgment. His own standards are rigid and uncompromising, and his approach to painting objective, unemotional and scientific. Innumerable students have passed through his hands. “Meldrumism” as it has come to be called, has left an indelible mark on Victorian art.

The fundamental theory of Meldrumism is, broadly speaking, concerned with the exact rendering of tone values, as practised by Velasquez. It is almost literally the antithesis of Impressionism—so long the accepted means of expression in Australia. Meldrum's Australian landscapes with their broad factual treatment of the gum tree, prove that his studio theories can be logically and sympathetically applied out of doors.

The “Portrait of the Artist's Mother” is a work of penetration and power, informed with a humanity which has been consciously or unconsciously suppressed in later work. Subsequent portraits have developed along ever broadening and more impersonal lines, in which the personal and human characteristics of the model are subservient to the general attributes of a solid three dimensional object enveloped in atmosphere.

In “Portrait of the Artist's Mother” the planes of the face are carefully observed—but not stressed and segregated as in Meldrum's present-day manner.

It may well be that this restrained and dignified portrait will take its place as an Australian Old Master of the future.

Born in Edinburgh, Max Meldrum came to Melbourne at the age of fourteen. He studied at the National Gallery Schools, and was awarded the Travelling Scholarship in 1899. He subsequently lived and worked in Paris, returning to Melbourne in 1913. In 1927 he was elected an Associate of the New Salon, Paris. He lectured in U.S.A. and returned to Australia in 1931. In 1937 he was appointed a Trustee of the National Gallery of Victoria. Meldrum was the winner of the Archibald prize for portraiture in Sydney in 1939, 1940 and 1941.

*Oil on canvas, 18 $\frac{7}{8}$ in. x 23 in.
Felton Bequest 1913.*



HANS HEYSEN 1877-

Drought, Arkaba, Flinders Range

HEYSEN'S landscapes in oils and water colours have enjoyed Australia-wide popularity for nearly forty years. Like Streeton, his choice of subject matter has an irresistible appeal for the Australian born. He might be classed as a romantic realist, in the sense that he paints exactly what he sees, but chooses those subjects which carry in themselves an easily recognisable romantic beauty. His work has therefore a twofold popular appeal of literal "likeness" and of romance. Possibly Heyesen's most important contribution to Australian art lies in his ability to render local phenomena in pictorial terms. Many Australians have literally "seen" the tall white eucalypt for the first time through the medium of Heyesen's untiring analysis of our national tree.

More recently Heyesen has discovered in the desert country of Central Australia a type of subject matter whose clear-cut definite contours and inherently romantic quality are exactly suited to his approach. Central Australia is a vast tract of primitive desert country stretching for hundreds of miles, between Adelaide and the Northern Territory—dry and arid, blasted with hot winds, its vegetation contorted with the struggle for existence. Largely through the visual impact of Heyesen's landscapes on a wide public, the great expanse of territory known as "The Dead Heart" of Australia is at last becoming known to Australians as a vital part of our national background.

The Arkaba landscape is one of a series of water colours showing the artist's powers of handling a panorama of hill and plain by a combination of direct washes and accurately observed shapes. Topographical features are faithfully recorded—note the modelling of the distant mountain and anatomical exactitude of the gum tree on the left—yet the general impression is one of unity.

Born in Germany, Heyesen was brought to South Australia as a child of six. He first studied under H. P. Gill and James Ashton in Adelaide, and later under various masters in Europe, where he spent a few years before settling permanently in Australia. In 1934 he again visited England. Heyesen now lives at Ambleside, South Australia.

*Watercolour, 15½ in. x 9½ in.
Purchased 1947.*



HUGH RAMSAY 1877-1906

Equestrian Group

LARGELY through the generosity of the Ramsay family, the National Gallery of Victoria is fortunate in possessing a representative collection of Hugh Ramsay's work. The artistic life of this distinguished Victorian painter was brief and brilliant. Stricken with tuberculosis he died at the age of twenty-nine, before the full flowering of his talent. Yet his achievement in these few short years earns him a permanent place in the front rank of Australian art.

Hugh Ramsay trained at the National Gallery Art School, and was early recognised by the late Sir Baldwin Spencer as a student of exceptional promise. In 1900 he went to study in Paris, where he at once attracted the notice of fellow-painters and a few discerning critics. But the rigours of student life were too much for his failing health and he was forced to return to Australia within two years.

Ramsay's numerous self portraits reveal a pale, full-lipped face and long sensitive hands. These works are distinguished by a sombre dignity and breadth of handling. It seems unnecessary and not specially helpful to an understanding of Ramsay's art to attempt to place him in any special category of Australian painting. He was an individualist, with a rich and varied scope of subject matter. We know he admired the tonal sweep and power of Velasquez (whose work he copied in the Louvre), but there seems to be no immediately obvious Australian influence, apart from subject matter.

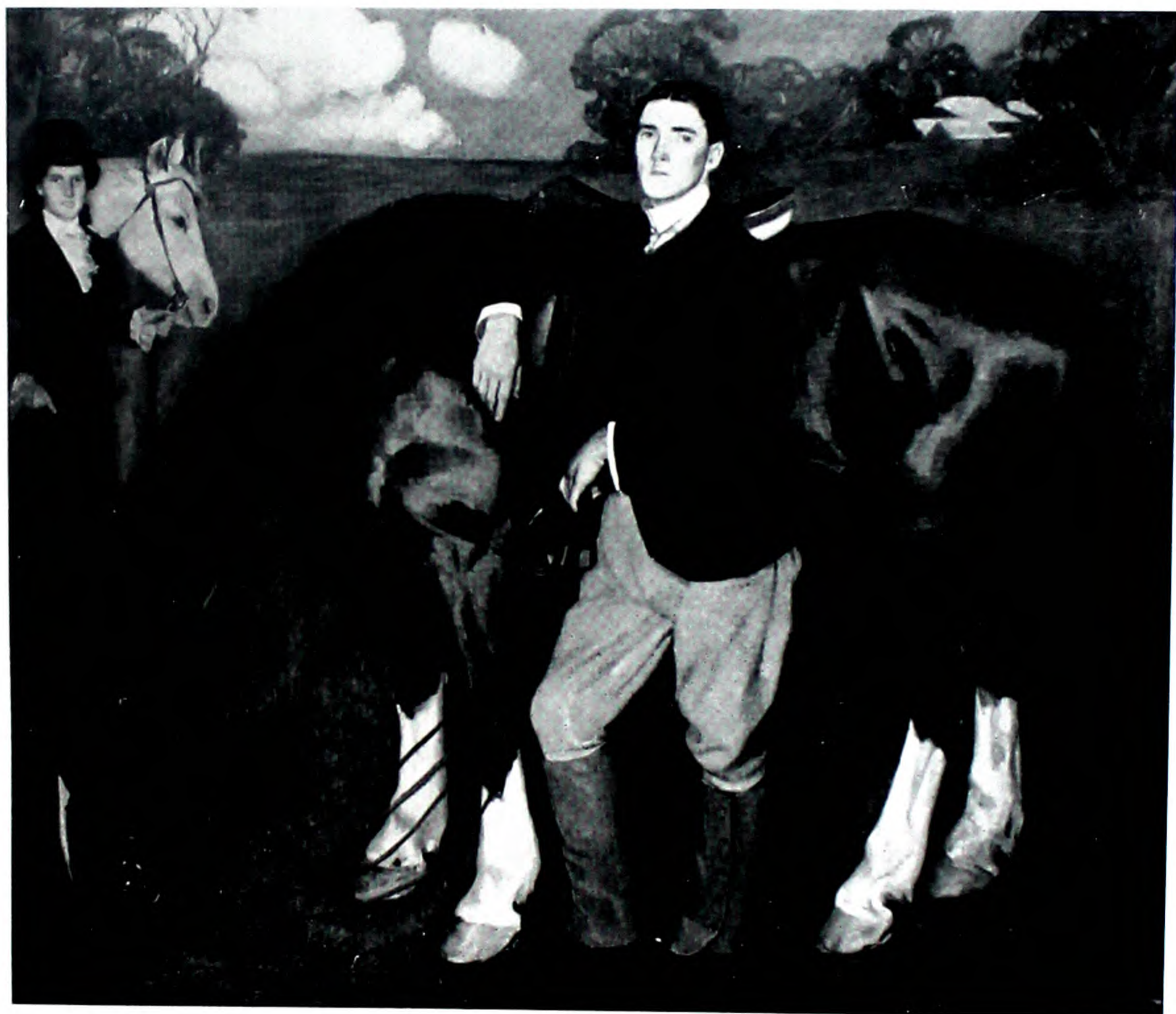
If Hugh Ramsay had never painted another canvas except the *Equestrian Group*, he would still have made a major contribution to Australian art. It is a heroic work, grandly conceived, and broadly painted. It has the strength and confidence of a virile maturity, all the more astounding when we recall that it is the work of a young painter in the last stages of a fatal disease.

In the *Equestrian Group* lies dormant the seed which under happier circumstances might well have developed into an important growth of Australian mural and decorative art.

Ramsay was born in Glasgow, and brought to Australia in the following year. He studied at the National Gallery Art School, and in Paris from 1900-1902, when he returned to Victoria for the remainder of his life.

Oil on canvas, 92 in. x 81 in.

Presented by Dr. B. Milne Sutherland, 1943.



GEORGE FREDERICK BELL 1878-

Lulworth Cove

AVIGOROUS personality in contemporary Australian art, George Bell at seventy years of age is generally acknowledged as the natural leader of the modern movement in this country. As a teacher of exceptional gifts, he has been an inspiring influence on countless students who have passed through his hands. Amongst those represented in the present publication are Eric Thake, Constance Stokes, and Russell Drysdale.

Bell received his early training along academic lines at the National Gallery School in Melbourne, after which he worked for many years in England as a more or less representational painter of portraits, landscapes, and flowerpieces in the English version of Impressionism. To this period belongs "Lulworth Cove," painted in England in 1911.

Returning to Australia after the first World War, Bell found himself out of touch with the already moribund Australian Impressionist School. The greater part of the next ten years were spent in an analytical overhaul and reassessment of his aesthetic values. After a short visit to England he returned to Melbourne in the early 'thirties as a convinced and ardent exponent of modern—in the general sense of non-representational—art.

In "Lulworth Cove" the artist reaches the apex of his achievement in his earlier manner. Impressionist in its broad effect of light playing on shimmering blue sea and rolling downs, closer inspection reveals a steadying formal element in the disciplined rhythm of the design. An awareness of the underlying weight of the earth beneath the sunlit grass shows us Bell's inherent feeling for form, and hints at his subsequent explorations in the field of abstract truth.

Born in Melbourne, George Bell studied first at the National Gallery School and later in Paris. In 1906 he settled in London, returning to Australia in 1921 after serving as an official artist with the A.I.F. In 1938 he founded the Contemporary Art Society in Melbourne, where he is now domiciled.

*Oil on canvas, 35 in. x 28 in.
Felton Bequest 1920.*



WILLIAM FRATER 1890-

The Red Hat

WILLIAM FRATER is a Victorian portrait and landscape painter of Scottish origin, who came out to Australia in 1914 and has remained here to the present day. In Melbourne he practised for many years as a designer and worker in stained glass, before devoting himself entirely to oil painting. Technically he is a post-Impressionist, influenced by the theories of Cézanne. His work is distinguished by a romantic vein, and a natural feeling for colour.

"The Red Hat" is Frater at his top note. It is a statement happily complete within its own mood of sensuous beauty. The brush work is light and spontaneous, and the placing of the figure on the canvas gives a pleasing sense of inevitability. The picture lives largely by its beauty of colour—a scheme of muted greys and greens complemented by the luscious raspberry red of the hat.

Born at Linlithgow, Scotland, Frater attended the Glasgow School of Art at the age of fifteen, and later studied stained glass design under Anning Bell; he also travelled in Europe for further study. In 1914 he settled in Melbourne, where he now resides.

*Oil on canvas, 28 $\frac{1}{4}$ in. x 35 $\frac{3}{4}$ in.
Felton Bequest 1943.*



D A R Y L L I N D S A Y, A.R.W.S. 1890 -

Castle in Monmouthshire

DURING the past ten or fifteen years there has been developing a school of Australian water-colourists working within the traditional limits of the medium as exemplified by the Norwich School of water colour painting. To this category belongs Daryl Lindsay—the first Australian to be elected to the English Royal Water Colour Society.

Lindsay is a direct descendant of the English Water Colour School. He belongs to the tradition that went to the making of Wilson Steer, whose personal friendship and criticism played a large part in the formation of his style, when he first visited England as a young man. "Castle in Monmouthshire," painted in 1932, shows his direct spontaneous approach to his subject. The salient features of the landscape are stated simply in broad washes, and boldly drawn with the brush.

Daryl Lindsay was born in Creswick, Victoria, the son of a country doctor, and spent his early years as a cattle and sheep man on the land. He is a brother of Norman and Lionel Lindsay. While serving with the A.I.F. in the First World War, his latent talent for drawing asserted itself, and he was sent to Sidcup Hospital to make a series of surgical drawings, now at the Melbourne University. At Sidcup he came under the influence of Henry Tonks and had a few months' tuition under him at the Slade School, London. Subsequently returned to Australia and became a professional painter. With Professor Dakin organised Australian camouflage in the Second World War. Has travelled extensively, last visiting England and the U.S.A. in 1945. Appointed Curator of the Art Museum and Keeper of the Prints at the National Gallery of Victoria, 1940, and Director, 1942.

*Watercolour 13½ in. x 10 in.
Presented by the artist, 1943.*



ADRIAN FEINT 1894-

Morning Offering

ADRIAN FEINT is already known to English and American bibliophiles through his exhibition of bookplates held in the Library of Congress, Washington, in 1930. Since then, he has become an accomplished painter in oils. "Morning Offering" is a characteristic example of his present manner.

Feint is essentially a stylist, achieving in his own particular field a personal quality and refinement of taste. A meticulous draughtsman with an intimate knowledge of botanical forms, he invests his flower pieces with a wealth of detail which never descends to the photographic banality of an illustrated seedsman's catalogue. In the treatment of individual blooms and formal elegance of the draped scarlet curtain, "Morning Offering" is a modern version of the Dutch still life paintings of the seventeenth century. The Dutch masters almost invariably set their bouquets against a traditionally sober background. The Australian painter gives his formal floral arrangement a light-hearted contemporary setting of summer sky and the blue waters of Sydney Harbour, seen through the open window. Mingling with the tulips and fuchsias of Europe, the graceful pink banana passionflower strikes an exotic and typically Australian note.

Adrian Feint was born at Narrandera, New South Wales. He studied under Julian Ashton in Sydney, and after serving with the A.I.F. in the First World War he returned to Australia and settled in Sydney.

*Oil on canvas, 21½ in. x 25¾ in.
Felton Bequest 1942.*



ROBERT RICHMOND CAMPBELL

1902 -

Evening on the Tamar

AS a child, Robert Campbell used to lie in bed at night poring over an illustrated volume of Turner's watercolours. To-day, he is himself an outstanding exponent of the school of colour painting which reached its apex in the romantic art of Turner. In this respect Campbell's water colours form an interesting link with the Turner-esque landscapes of the early Australian watercolourist, Conrad Martens.

Campbell is a watercolourist who knows the limits of his medium. Long years of study and patient observation have resulted in an economy of means by which he is able to condense or summarize the essential features of a landscape. In "Evening on the Tamar" he has summed up the fleeting mood of the moment when the quiet Tasmanian river reflects the last light from the evening sky. With a few broad washes of a fully loaded brush, and without preliminary drawing, he has welded the elements of earth, sky and water, into one harmonious whole.

Robert Campbell was born in Edinburgh but came to Queensland at the age of fourteen. As a young man, he spent several years painting in England and France. He subsequently returned to Australia, and in 1946 was appointed Director of Art at Launceston Technical College, Tasmania. He is now domiciled in Perth, where he holds the position of Director of the National Gallery of Western Australia.

Watercolour 14½ in. x 11 in.
Purchased 1945.



ERIC ANCHOR THAKE 1904 -

Ant Hills, Northern Territory

SINCE his early days as a promising young student under George Bell, Eric Thake has had an instinctive leaning towards the abstract. He has never striven after modernity for its own sake, or for the superficial qualities of newness and excitement.

Like many of the younger generation of Australian painters—particularly of the Sydney Group—Thake has made some interesting experiments in purely abstract design. For the purpose of the present publication, his work in this field has a special significance in that the subject content is largely derived from local sources. In this respect, and by reason of its technical excellence, Thake can be legitimately classed as an artist with a National form of expression. A piece of coral from the Barrier Reef, a strange Victorian shell, an exotic local bird or wildflower—these are some of the things that have supplied the themes for his finest work in line engraving, water colour and oils.

In "Ant Hills, Northern Territory," the naturally barbaric shapes have been utilised as an abstract base for something more than a formalised design. This imaginative three-dimensional water colour, painted during service with the R.A.A.F., seems to indicate a new development of the artist in the realm of pure landscape.

Eric Thake was born in Melbourne. He attended the National Gallery Drawing School for one year, and later studied with George Bell. He enlisted in the R.A.A.F. in 1943, and was appointed an official war artist in 1944.

*Watercolour, 12 $\frac{3}{4}$ in. x 18 in.
Purchased 1947.*



JACK CARINGTON SMITH 1908 -

Dead Wood and Rocks



THE work of the Tasmanian painter Carington Smith is characterised by an unfailing sense of taste, and a strong sense of fitness for whatever medium he employs. In the watercolour "Dead Wood and Rocks," the tortuous shapes of roots and boulders and the varying textures of stone and wood are suggested in virile line, and direct washes applied with a full brush. In colour it is almost a monotone of cold and warm greys, stressed here and there by a rich black. This is a true water colour drawing in that the underlying pencil structure remains as an integral part of the final statement. The subject shows a typical stretch of primitive timber country, where the fallen trunks of giant trees are left to rot back into the soil.

Carington Smith was born in Launceston, Tasmania. He was trained at East Sydney Technical College, winning the New South Wales Travelling Scholarship in 1936, and subsequently studying for three years in England and on the Continent. In 1939 he was appointed Head of the Art Department of Launceston Technical College, and in 1941 to a similar position at the Technical College, Hobart, an office which he holds at the present time.

*Watercolour, 15½ in. x 11½ in.
Purchased 1946.*



GEORGE RUSSELL DRYSDALE 1912-

The Rabbiters

IT is seldom possible, or desirable, to attempt to classify a contemporary painter during his lifetime. But in the case of Russell Drysdale it is already apparent that he is not only the leader of the younger Sydney group, but constitutes in himself an important link in the chain of Australian Art.

Now living and working mainly in Sydney, Drysdale has spent much of his life on farms and sheep stations in New South Wales, from which most of his subject matter is derived. Like Tom Roberts, he is a genre painter in the true sense of the word; inspired by the life around him at first hand. Through his penetrating and often grimly humorous pictorial analysis, certain starker aspects of life in the back country are gradually passing into the national consciousness. The first serious oil painter to characterise a hitherto unrecorded section of Australian society, his drovers, settlers, loafers, rabbiters and wide-eyed "outback" children, are already becoming known to a wide public, as recognisable Drysdale types. Burnt-out settlers, a gaunt country mother at her wash-tub, a derelict motor car beside the garish facade of a country hotel—for the first time, these things seen through the eye of a highly creative artist, have been given a lasting aesthetic significance.

In "The Rabbiters," one of his most recent works, the dramatic distortion of the landscape serves to intensify its ultimate sense of reality. The two figures which first strike the eye as valuable accents in the macabre design of twisted roots and boulders, have an individual life and humanity of their own. They carry conviction as human beings—as rabbiters—and Australian rabbiters at that. Herein perhaps lies the key to Drysdale's future place in the history of Australian art. If this country is to produce a national school of painting, it will surely be through painters of the calibre of Russell Drysdale who draw their inspiration from the very air they breathe, rather than from a sterile intellectual tradition.

Russell Drysdale was born in England, but came to Australia as a child. He first studied under George Bell in Melbourne, and later at the Grosvenor School in London.

*Oil, 40 in. x 30 in.
Purchased 1947.*



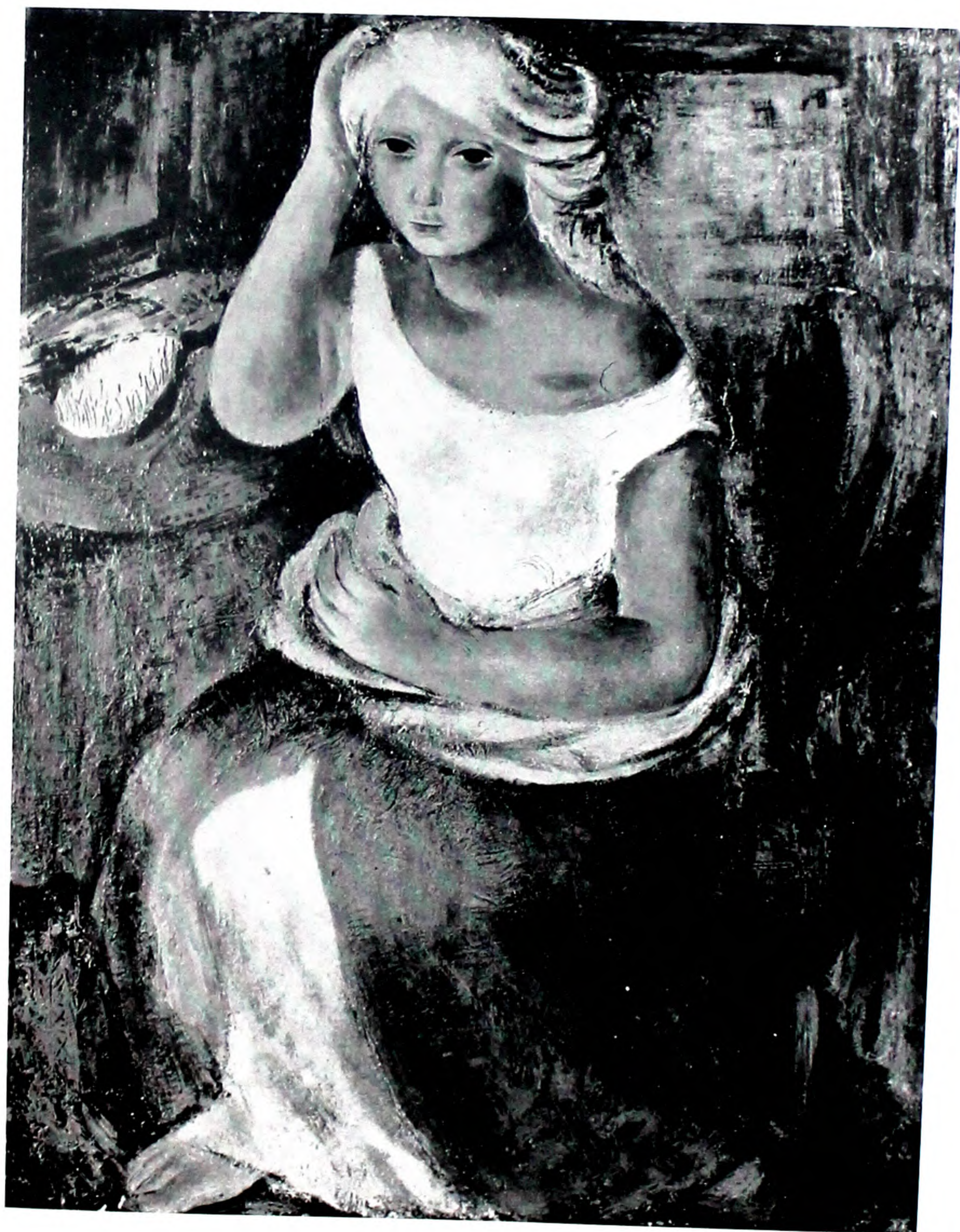
CONSTANCE STOKES (Mrs. PARKIN)

Woman Drying Her Hair

CONSTANCE STOKES has no need to strive after modernity; she is a natural stylist with a deeply felt affinity for contemporary forms of expression. In her "Figure of a Young Girl," a lively pictorial imagination gives us not only the outward contours of the model, but it imbues it with the abstract qualities of weight and solidity. An understanding of the use of pure colour and of the surface qualities of paint is exemplified by a scheme of glowing reds and orange, pleasingly complemented by the rich cold blue of the drapery on the right. The carefully considered rhythmic line of the arms gives a sense of life to the composition as a whole.

Constance Stokes was born at Kaniva, Victoria. She first studied at the National Gallery Schools, where she won the Travelling Scholarship in 1929. She subsequently studied at the Royal Academy Schools in London, under Andre L'Hote in Paris, and under George Bell in Melbourne, where she is now domiciled.

*Oil on canvas, 22 in. x 28 in.
Purchased 1947.*



LYNDON RAYMOND DADSWELL 1908 -

Man and Horse

AUSTRALIAN sculptors to date appear to have found little inspiration in specifically Australian subject matter. For half a century the school of Sir Bertram Mackennal and Web Gilbert worked in the current English manner, discarding ubiquitous local types in favour of commissioned portrait busts and classically posed nudes. In the field of plastic art, national characteristics have not yet been stabilised and given an aesthetic significance comparable to the settlers and shearers of Tom Roberts and Russell Drysdale.

To-day, many of our younger sculptors are experimenting with new technical methods and new subject matter. Their approach is largely conditioned by the nature of the material used, and is, broadly speaking, abstract rather than representational. Lyndon Dadswell, born in a country whose worship of the thoroughbred horse is a national tradition, makes no attempt to compromise with the conventional equestrian portrait group. "Man and Horse" is a work of individual imagination, possessing the abstract elements of life and reality in a deeper sense than mere surface likeness to the subject. The horse, stocky and deliberately stylized, is a universal—not an Australian—horse: a cosmic animal belonging to no time or country; while his rider typifies mankind, rather than an individual man.

Analysis of the design of "Man and Horse" reveals that the group is built up on a balanced series of verticals and horizontals, stressed and exaggerated where necessary to conform to the main plan. Note the flattened top of the man's head, paralleled by the horizontal line from the horse's eye to nostril, which in turn is repeated in the line of its belly and the rider's lower arm and foot. The solid verticals of the horse's neck, legs and tail, give weight and stability to the sculptural mass as a whole. There is a satisfying cohesion between horse and rider, which gives the group a sense of unity, further enhanced by the understatement of the surface modelling, which is never allowed to disturb the planes of the underlying forms.

Dadswell was born in Sydney and trained at the Sydney Art School and Sydney Technical College. While in England from 1934 to 1936 he attended the Royal Academy Schools, and subsequently studied in Munich and Florence. He was an official artist in the Middle East during the second World War, and on his return to Australia was appointed Head Teacher of Sculpture at Sydney Technical College.

*Bronze Equestrian Group.
Felton Bequest 1947.*



O L A C O H N A.R.C.A.

EVER since her student days in Bendigo, Ola Cohn has striven to express the fundamental qualities of her model rather than its surface characteristics. "If you want to copy the living form slavishly, as a waxworker does, why not pay a living model to stand on a pedestal instead?" Such was the advice given to the young Australian student by Henry Moore, under whom Ola Cohn studied for five years at the Royal College of Art, in London. Moore's teaching brought out and gave direction to the latent feeling for an abstract form of expression that is well exemplified in the bronze.

This quietly convincing work arrests our attention not by technical fireworks, but by the restrained simplicity of the general shape. The unbroken surface texture is in perfect harmony with the spirit of serenity which pervades the whole. Of this work, the sculptor says—"I have symbolised the idea of a virgin, by depicting a being from another planet—a being that is complete. It contains both sexes, making it sexless, therefore a virgin. It closes its eyes and lives within itself—ever growing in intellectual thought and giving forth a feeling of peace that only a virgin could express."

Ola Cohn was born in Bendigo and received her first training at the Bendigo School of Mines, and later at the Swinburne Technical College, Melbourne. In London she studied for five years at the Royal College of Art, under Professor Leadward, R.A., and Associate Professor Henry Moore.

Bronze, purchased 1945.



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